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# *making* Jewellery

# 48

**PROJECTS  
TO DISCOVER  
A LOVE FOR  
PATTERN!**

***In this issue...***

Beaded discs

Printable shrink plastic

Polymer pendant with canes



SHRINK PLASTIC 6 STEPS



WIREWORK 9 STEPS



POLYMER 6 STEPS



LEATHER 9 STEPS

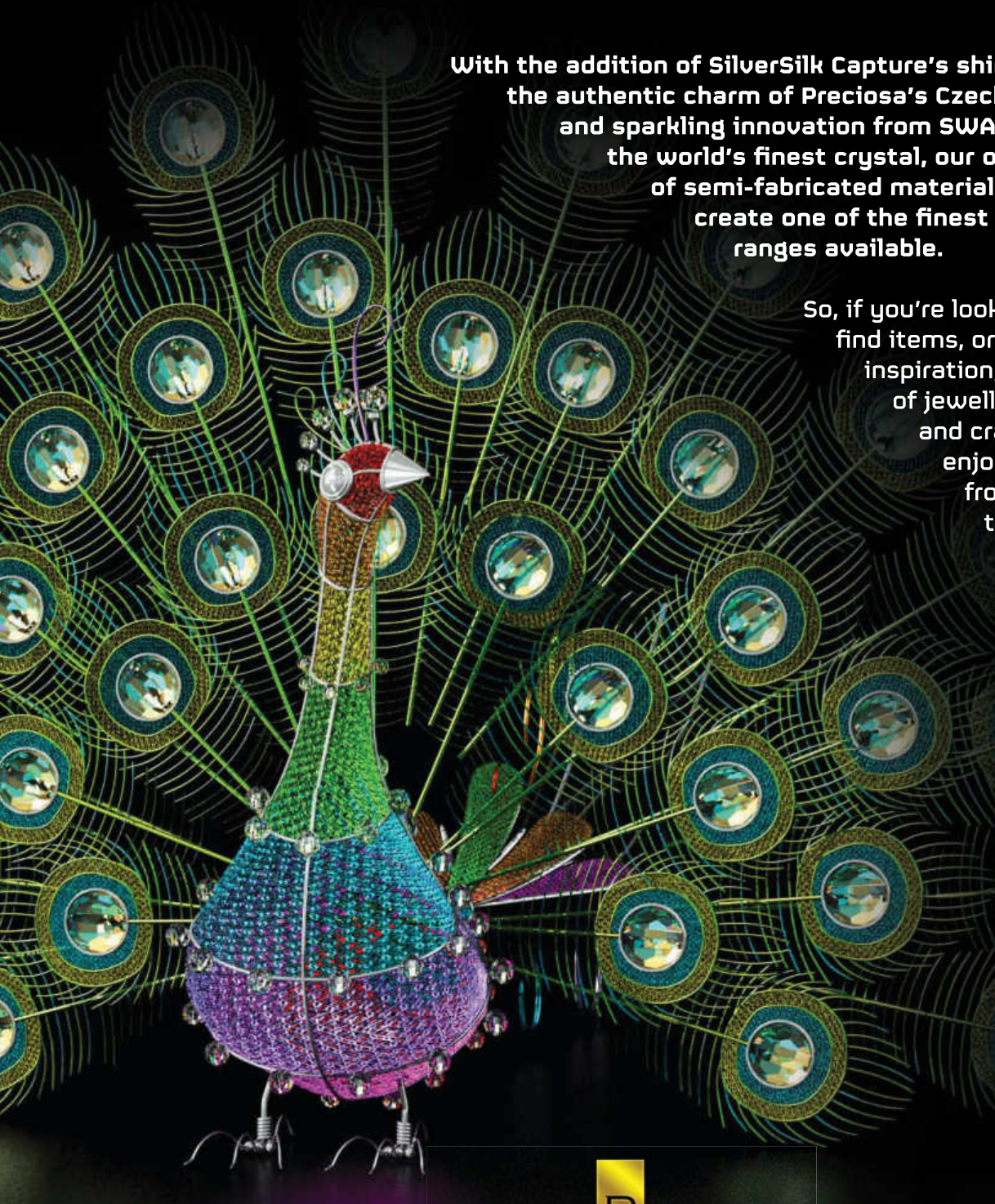


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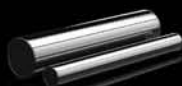
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Feeling  
groovy



## Editor's letter

**H**appy New Year! OK so it's December and January is a few weeks off yet, but it's that time of year where we all think about what we want to achieve next year and ask ourselves where did 2015 go!

As we head into 2016, I thought we'd start the year with a bit of pattern. There's pattern all over the catwalk for the winter season and hey who doesn't like to brighten up an outfit with a little bit of pattern anyway. From paisley to geometric there's a style here for everyone.

I'm a great fan of Su Pennick's designs, she's one of our designers that loves to use the more unusual materials, so you'll find her delving into papers, plastics, glue and paint on a regular basis. In this issue she has used inkjet printable shrink plastic to make a lovely necklace. The pattern she has chosen is very 'on trend' right now and I love it! Check out the earrings too as they are very wearable.

Don't forget to join us on Facebook and follow us on Instagram, Twitter and Pinterest. We love to see what you are all getting up to!

*Sian*



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## PRECIOSA Chilli™

DESIGN BY KATEŘINA VÁCLAVÍKOVÁ

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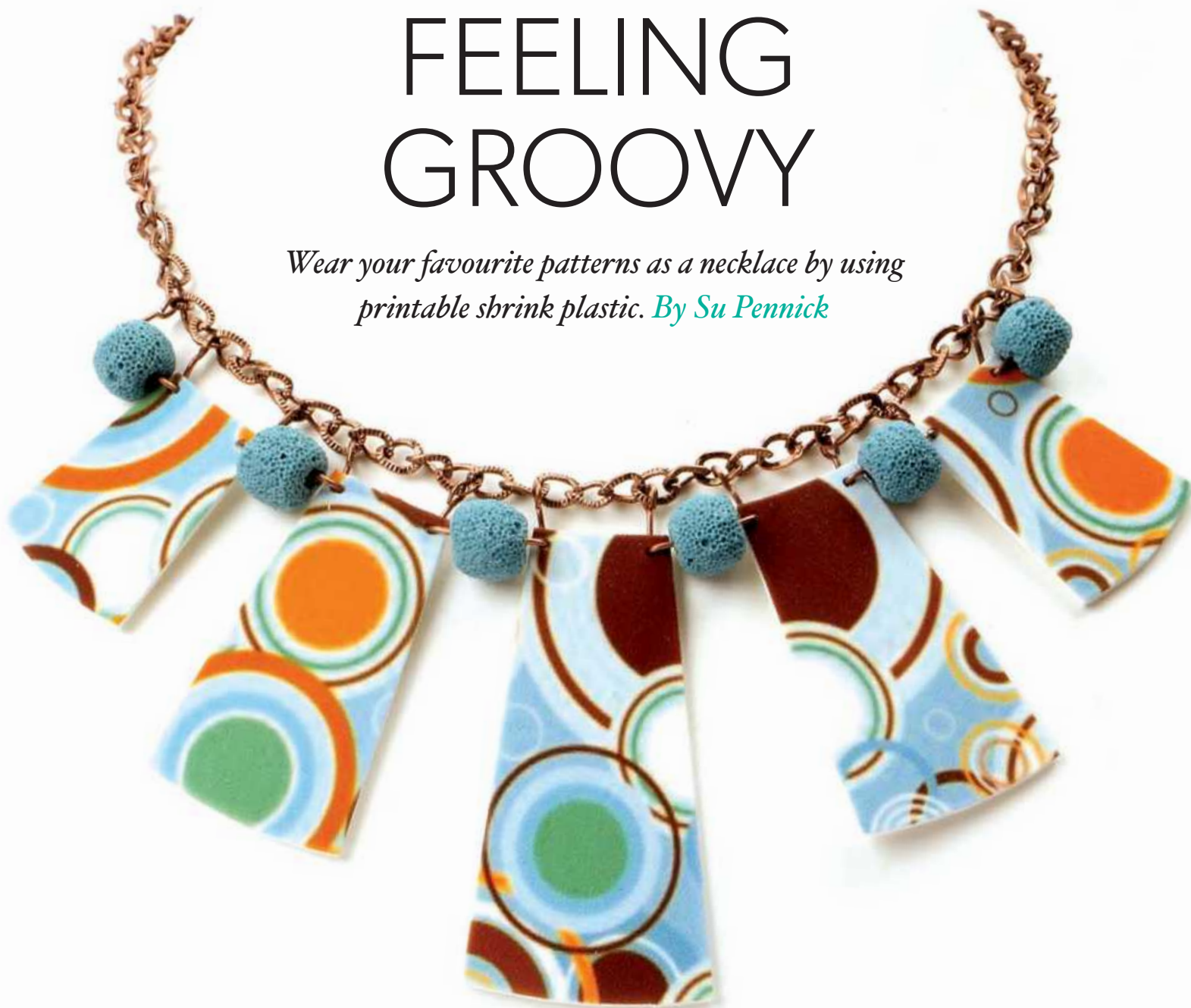
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# FEELING GROOVY

*Wear your favourite patterns as a necklace by using printable shrink plastic. By Su Pennick*



**S**u likes to experiment with shrink plastic when creating jewellery. Printable sheets that can easily be fed through an inkjet printer add another dimension to using this versatile craft essential.

A whole variety of designs from digital scrapbook papers to copyright-free vintage and modern images can be transferred straight to shrink plastic, which can then be cut into any shape required before shrinking and, either flattening to make panels, or shaping to create a more dimensional piece.

## MATERIALS

- White inkjet shrink plastic
- Free downloaded patterned paper
- Hole punch
- Foil-covered baking tray
- Oven
- Acrylic stamping block
- Spray matte varnish
- Copper headpins
- Large link copper chain
- Copper lobster clasp
- Turquoise textured beads
- Wire cutters
- Round nose pliers
- Chain nose pliers
- Scissors
- PC and inkjet printer

## RESOURCES

**Creative Paper Co Inkjet shrink plastic:**  
[www.amazon.co.uk](http://www.amazon.co.uk)

**Free digital scrapbook paper:**  
[www.all-free-download.com](http://www.all-free-download.com)

**Beads and findings:**  
[www.mosaic-creativity.co.uk](http://www.mosaic-creativity.co.uk)

## CONTACT

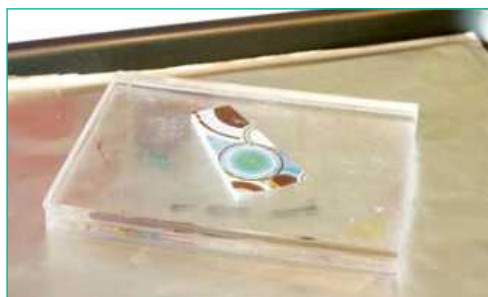
[supennick@gmail.com](mailto:supennick@gmail.com)





### STEP 1

Download the free image and re-size it to A4 size. As this is a square design some of the original has been lost during resizing. Concentrate on the particular areas of the pattern that you want to use and fill the page with them. The edges of the pattern elements may become distorted at this point along with a fading of the colours but don't worry. This will improve during shrinkage.



### STEP 3

Place the plastic on a foil-covered baking tray. Ensure that the foil is smooth and unwrinkled or the plastic will stick to it and distort. Shrink in the oven by following the manufacturer's instructions. When shrunken, remove immediately and flatten with an acrylic stamping block, or similar surface. Do not put too much pressure on the plastic or it will distort. Coat the cooled plastic with matte varnish.



### STEP 5

Carefully, holding the bend in the wire flat against the plastic and supporting the connection hole to prevent the plastic snapping, bend each end of the wire flat against the back of the plastic panel – so that it is now pointing upwards to create two more right-angled bends. The bead should sit between the plastic panels without sliding from side to side. Form loops in the ends of the wire.



### STEP 2

Use the templates on page 96 to cut the necklace panels from the shrink plastic. Place the template along one edge of the plastic; do not cut them diagonally as the plastic tends to shrink a little more in one direction than the other meaning that the shapes will end up slightly irregular. Punch small connection holes where indicated. Shrink each of the pieces separately in an oven.



### STEP 4

Trim the end off six headpins. Thread a bead onto each wire and use pliers to bend a squared 'U'-shape around each bead. Leave enough space each side of the bead for the right-angled bend in the wire to lie flat against the plastic panels once it has been threaded through the connection holes. Thread the ends of the wire through adjacent plastic panels.



### STEP 6

Attach the beaded wire loops of the middle plastic panel to the chain either side of the centre three links. Do this by treating the links as though they were jumpings. Place the loops that are the other side of these beads, containing the next lot of panels, in the next but one link. Continue attachment of the panels by following this pattern. Add a clasp to finish.



## Extra Projects Make an alternative necklace and earrings

### NECKLACE

A variation of the necklace can be made using the largest plastic panel, attached along with beaded wires, to a chain.

### EARRINGS

Use the medium-sized panel template to make matching earrings. Attach the panels and beaded wires to earring wires using 5mm copper jumpings.



## Designer tips

- Different brands of shrink plastic will shrink at slightly different rates when heated. You should take the time to test samples before making your jewellery.
- Don't forget that holes punched in the plastic will also shrink when heated. Test a sample hole to check the wires will fit through the finished panels.
- Add a spot of strong glue around the holes on the back of the plastic panels to strengthen them.

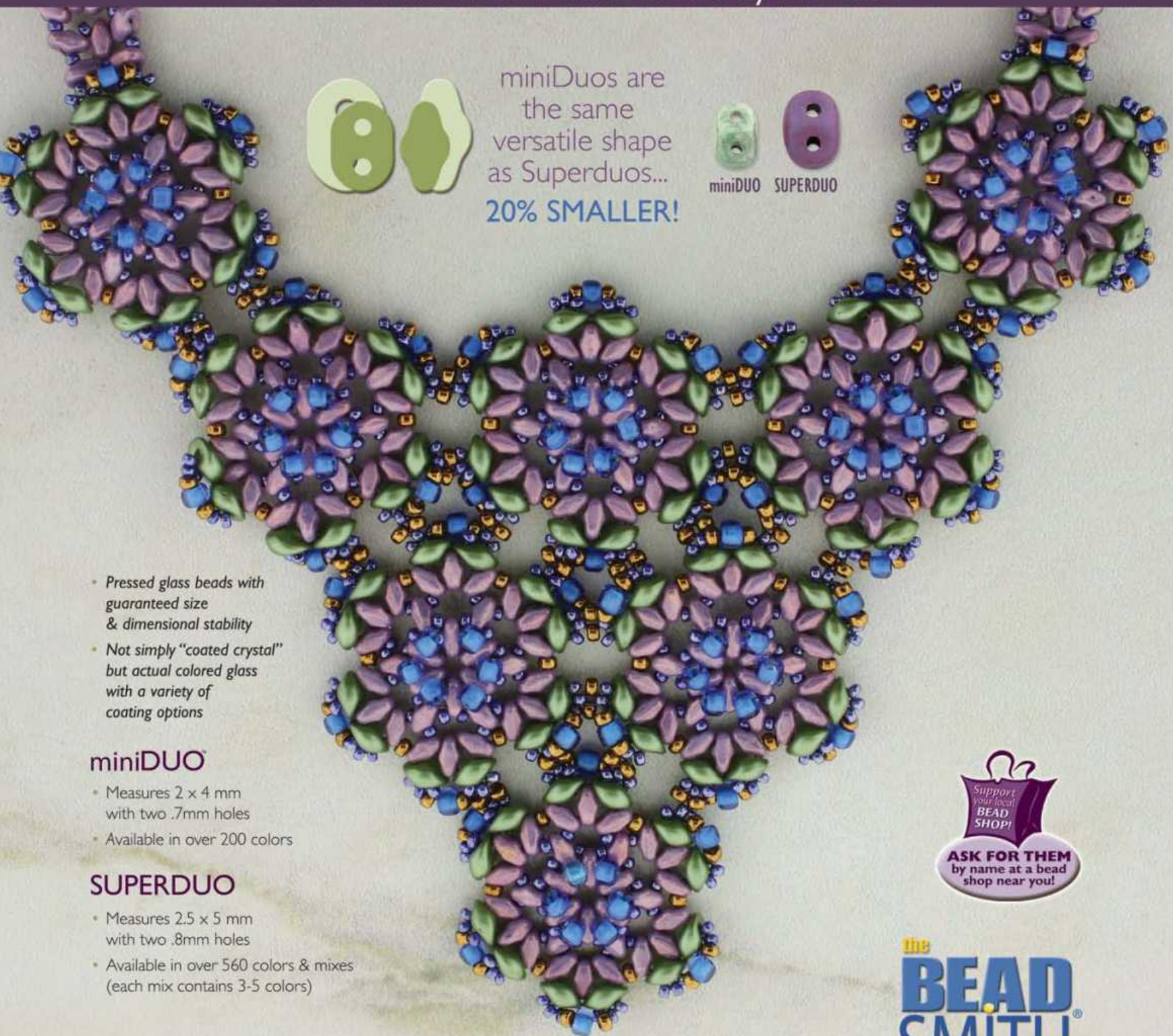


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# READERS' PAGE



## Collar necklace

Here is my latest piece of jewellery, it's a seed beaded collar necklace made with size 11 blue and silver seed beads and blue iris bugle beads. The entire thing is handmade, including the beaded toggle clasp. I have really got into seed beading recently, and this is one of three necklaces I have created in the last couple of weeks. It's a bit different from my usual wirework and chainmaille!  
*Sian Griffiths, via email*



**Katie's reply** Thank you for sending us these photos – the necklace is stunning! It would look great with a little black dress for a party! Keep up the good work!



Sian Griffiths is this month's star letter winner. Sian wins a copy of the great book *Two Stitches*, which is full of projects and inspiration for beaded jewellery.  
[www.thegmcgroup.com](http://www.thegmcgroup.com), 01273 488005



## A lovely pear

I made this pendant recently using a beautiful onyx cabochon and copper coloured wire. I love wirework and could sit and make all day – it's just a pity work gets in the way! My beading buddies have said that this piece looks like a pear! I hope you like it.

*Shirley Harris, by email*

**Send your letters and pictures to:** Sarah Farley, Making Jewellery, 86 High Street, Lewes, East Sussex, BN7 1XN or email: [www.gmcrcraft.com](http://www.gmcrcraft.com).



Don't forget to follow us on Twitter at @makingjewellery or find us on Facebook by searching for Making Jewellery

## Favourite Make Friday

On Facebook we run a competition over the weekend (launched on a Friday) where we ask you to upload a picture of something you've made that week, and our favourite wins a prize. Here are some recent winners.



**VERONICA COOKSEY**

Beaded drop set



**TANYA MAHON**

Bracelet with emerald and garnet chips



**TRICIA BELL**

Peach moonstone and black agate necklace





# PATCHWORK PANELS

*Create layers of pattern using woven panels in myriad colours to make a patchwork-effect bracelet. By Sue Mason-Burns*

**S**ue is a wirework designer and maker, originally from New Zealand, now living and working in Birmingham where she creates her unique range of wirework jewellery from her home studio.

The patterns in this panelled bracelet are many. First you are creating a pattern with the weave of the wire throughout each panel, second you are creating the pattern of colours used in that weave, and finally the repeating panels make up an overall pattern. Each panel is gently curved and connected to the adjacent panel with a series of jumprings designed to act like a hinge.

This design is a great way to use up any remnants of coloured wire. Only a small piece of each colour is needed, especially in the outer parts of each panel.

## MATERIALS

- 5m x 1.6mm copper wire
- 0.5mm wire in multiple colours (lengths vary)
- 20cm x 3mm x 1mm copper rectangular profile wire
- 24 x copper jumprings (id 4.1mm made from 1.29mm wire)
- GS Hypo-cement
- Flush cutters
- Flat nose pliers
- Round nose pliers
- Wubbers small bail-making pliers
- Wubbers medium bail-making pliers
- Wubbers medium square mandrel-forming pliers
- Rawhide hammer
- Round bangle mandrel

## RESOURCES

**Copper wire:** [www.wires.co.uk](http://www.wires.co.uk)  
**Coloured wire:** [www.parawire.com](http://www.parawire.com)  
**Jumprings:** [www.beadsisters.co.uk](http://www.beadsisters.co.uk)

## CONTACT

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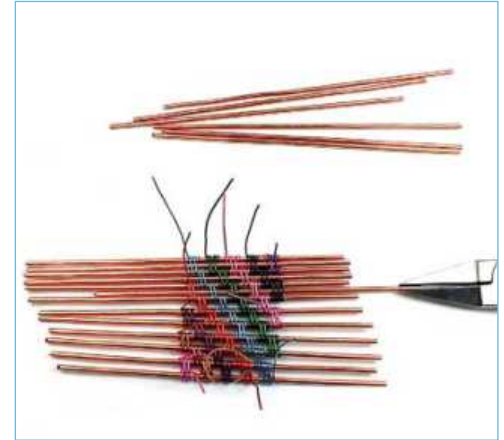
## STEP 1

Cut 19 x 10cm lengths of 1.6mm wire. Starting with the first three frame wires, held parallel to each other, weave with 0.5mm coloured wire as follows: coil once around the lower wire, pass the wire across the centre wire and coil once around the upper wire, pass the wire behind all frame wires. Repeat twice more. Add two more frame wires and complete three rounds of weaving as before.



## STEP 2

Continue weaving in this way until you have nine woven patches and trim the weaving wire. Repeat with four further colours and, weaving in the same way, complete seven, five, three and one patches of wire respectively. Turn the work 180 degrees and complete four further sets of seven, five, three and one patches of weaving until you have a completed square of woven patches.



## STEP 3

Use flat nose pliers to remove every other frame wire. These wires will be easy to identify and remove, because they will have no weaving wire securing them in place. They have been placed there simply as spacers to keep the woven patches even. When the spacers have been removed, use flat nose pliers to stand the tails of all weaving wires to 90 degrees to the frame wires.



## STEP 4

Use flush cutters to trim each of the tail wires to a length of roughly 2mm. Press each trimmed tail wire flat against the frame wires, ensuring that they sit alongside the rest of the weaving in each patch, or it will show wonky on the front of the work. Add a dab of G-S Hypo cement to each trimmed tail wire to secure it in place, and leave to fully dry.



## STEP 5

Trim each of the frame wires to a length of 2.5cm beyond the end of the woven section. Use the smaller jaw of small bail-making pliers (1.7mm diameter) to form loops with each of the tails. Form the top five loops in one direction and the remaining five in the opposite direction. The centre two loops should face away from each other. Make a total of four woven panels.

## Designer tips

- Working from the reel of weaving wire prevents waste as you only use what you need. It also avoids having to add extra lengths of wire in the middle of a woven section.
- When securing a tail of weaving wire against a frame wire, squash it flat with flat nose pliers first and trim with a slight diagonal cut. This ensures maximum contact of wires when adding glue to secure.
- For a different look, why not make one less panel and add a row of colourful beads between the panels?





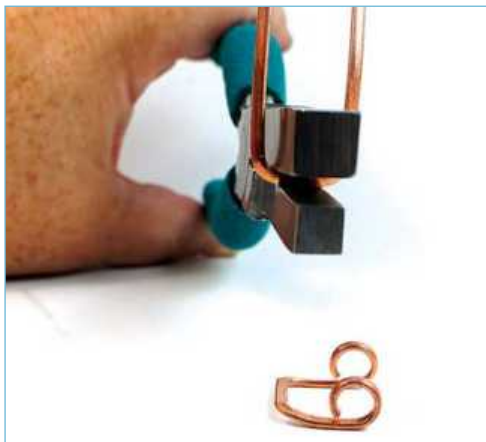
## STEP 6

Lay each panel in turn on the narrow end of a steel bangle mandrel. Use a rawhide hammer, to avoid leaving tool marks, and hammer the loops on each side alternately, until the whole panel forms a slight curve. Be careful to avoid hammering the woven part of the panel, as the smaller gauge wire will become prone to breaking if it is hammered.



## STEP 7

Lay the four completed panels adjacent to each other, with the loops lining up. Use jump rings to secure them together, leaving out the top and bottom loops on each panel. You will secure together eight sets of loops on each of the panels. You may need to use round nose pliers to adjust the position of some loops to ensure that they line up with their adjacent counterpart.



## STEP 8

Cut 8cm of rectangular profiled wire. Form the eye of the clasp by making a horseshoe shape around the larger jaw of square mandrel-forming pliers (8mm square). Form one side first, then move the pliers so that there is a gap of approx. 8mm before forming the other side. Finish with loops using the smaller jaw of medium bail-making pliers.



## STEP 9

Cut 10cm of rectangular profiled wire. Repeat Step 8, without the 8mm gap. Bend 1.5cm of the curved end to 90 degrees using square mandrel-forming pliers. Tap gently with a rawhide hammer to bend this curved end to form the hook end of the clasp. Open each of the loops of the clasp components sideways and attach to the central two loops at each end of the bracelet.



## Extra Projects Make a pendant and earrings

### BUTTERFLY PENDANT

Make two panels from 1.25mm frame wire and 0.4mm weaving wire, but do not weave the whole panel, stop when you have triangles. Join the two panels together with a piece of 1.25mm wire acting as a pin, holding the looped panels together. Finish the pin with spirals at both ends. Form decorative spirals to all tail wires and hang from a chain.

### EARRINGS

Using 1.25mm frame wire and 0.315mm weaving wire, weave a small square with three different colours. Trim the ends of the frame wire and make decorative spirals. Hang diagonally from earwires.





# NEWS

*The latest jewellery making trends, news and must-haves.*

*By Katie Holloway*



## Preciosa on the catwalk

Preciosa made the Spring/Summer 2016 catwalks shine during New York Fashion Week, with designer pair The Blonds bedazzling their pieces with Preciosa crystals. More than 172,000 crystals were used to add glitz to the ancient Egyptian-inspired outfits; you can use the same sparkle to add to your own jewellery designs!

[www.preciosa.com](http://www.preciosa.com)

## CzechMates Crescent beads

Introducing the CzechMates® Crescent, the newest two-hole bead in the CzechMates® Beading System from Starman. The delicately curved Crescent was designed by TrendSetter Nichole Starman and is ideal for sculpting arches, wedges, and frames in your designs. The 3/10mm Crescent shares the same hole spacing as the CzechMates® Beading System, and adds curvature to the Building Blocks of Modern Beading. Available wholesale from their website.

[www.czechbeads.eu](http://www.czechbeads.eu)

## Last-minute Christmas gifts

It happens to the best of us – we start out with such good intentions, but by the time December rolls around we are still frantically looking for inspiration, time and beads to make last-minute Christmas gifts. Beads Unlimited are here to help, with a large range of great, Christmassy products and speedy customer service. Take a look at their website to be inspired.

[www.beadsunlimited.co.uk](http://www.beadsunlimited.co.uk), 01273 740777



## Gem-A Empathy Award

The Empathy Award is given each year by the Gemmological Association of Great Britain (Gem-A) for a collection or piece of jewellery that displays creative use of gemstones as well as having an accurate, ethical description. The award was recently given to Marina Jacob Design for her 'Crushed Ice' ring, which was created with 13.83ct green beryl and 30 baguette diamonds. We, too, think the ring is stunning, and it is important to see ethical practices being rewarded in the jewellery industry.

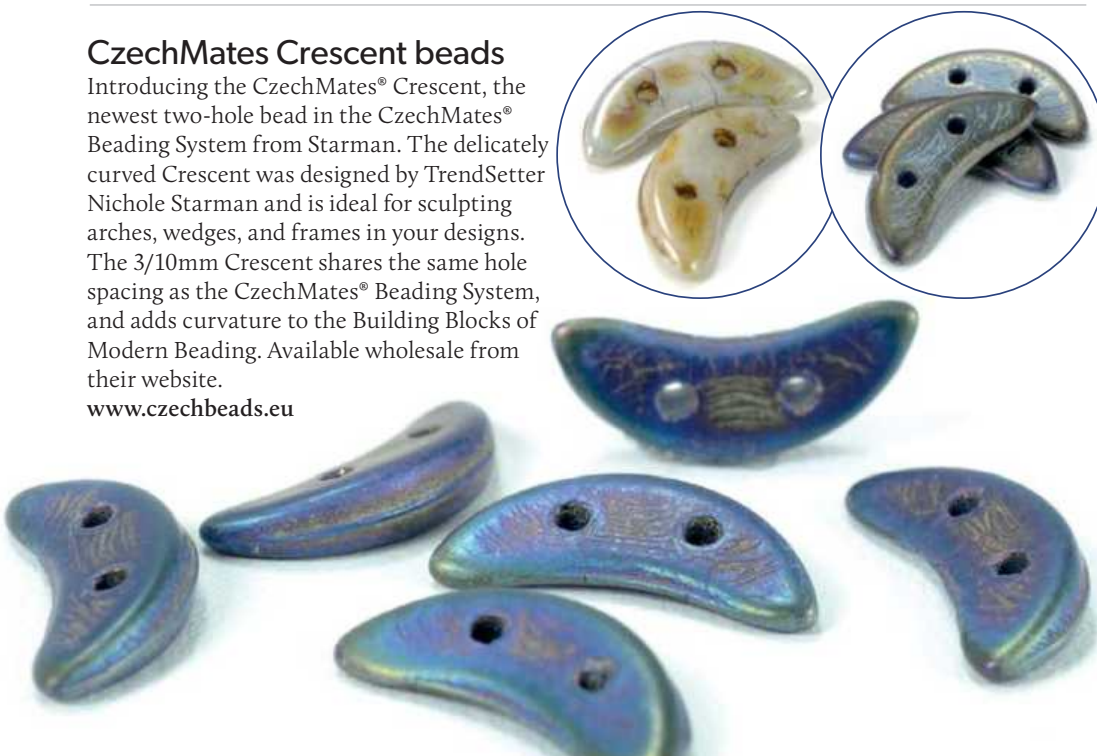
[www.gem-a.com](http://www.gem-a.com)



## New shop for Nosek's Just Gems

Nosek's Just Gems are very excited to announce their new shop, which opened in November in the lovely historic town of Bradford on Avon. As well as selling all the items currently on their website, plus new and exciting craft items, the shop will also be a base for regular workshops. Their website and contact details will remain the same, so keep checking back to find out about workshop dates, beading groups and new products.

[www.noseksjustgems.com](http://www.noseksjustgems.com), 01225 706222





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### Resin jewellery workshops

Welcome to the wonderful, colourful world of resin! Resin8 have some great workshops taking place this January to get you making stunning pieces. There's the Introduction to Resin Jewellery workshop taking place on 30 January, which costs £60. Learn the basics of working with Epoxy resin and make at least four pieces of jewellery. You will also learn how to embed objects in resin, such as beads, sequins, pictures, fabric and more! Plus, if you want to take it further, on 31 January is an Intermediate Jewellery Skills workshop with a focus on cloisonné. Also costing £60, this workshop will teach you how to recreate stunning cloisonné effects using resin instead of the traditional enamel. [www.resin8.co.uk](http://www.resin8.co.uk), 01242 602739



### Stitching, Sewing & Hobbyscrafts

Get creative at the fantastic Stitching, Sewing & Hobbyscrafts show, taking place on 4 – 6 February at Event City, Manchester. The show features over 100 exhibitors showing craft products and providing inspiration and advice. Crafts include knitting, jewellery making, papercraft, sewing and more. Plus, there are plenty of free workshops and talks to attend. Tickets cost £10 for adults (£8 in advance, by 1 February), £9 for seniors (£7 in advance, by 1 February) and children under 16 are free when accompanied by a paying adult, and otherwise are £3. [www.ichfevents.co.uk](http://www.ichfevents.co.uk), 01425 277988

# WHAT'S ON

*Want to get out and about this winter? Here are some creative shows and classes not to miss.*

### Jewellery Design and Business Diploma Course

Is 2016 the year that you launch your jewellery business? London Jewellery School has a 20-week course starting in January especially for people wanting to create their own jewellery brand. Divided into two terms, the course focuses on jewellery techniques and design to help students build a portfolio. Term two looks at all aspects of business, from finance to marketing, guiding students towards their own business plans. [www.jewellery-diploma.co.uk](http://www.jewellery-diploma.co.uk), 020 3176 0546



### Lampworking for absolute beginners

If you'd like to try a new hobby for the New Year, why not give lampworking a go? Karen Taylor of Precious Handmade Jewellery teaches one-to-one lampworking classes, which cost just £125 for a whole day (including materials and lunch in a tea room!) from her studio in Port Solent, Hampshire. Learn safety tips, how to set up your work space, different types of torches and glass and, of course, how to make beautiful lampwork beads. [www.preciousjewellery.glass](http://www.preciousjewellery.glass), 07979 597471



### Informal groups at Beadsisters

Join a group of like-minded jewellery makers at the Beadsisters shop near Stranraer, Scotland, whether you'd like to attend regularly, or you're just visiting the area on holiday. They currently run three different chainmaille groups and two different wirework groups, which are all free to attend. Choose from afternoon or evening groups, and either bring a project to work on or pick one of their projects to try. Simply pay for any materials you use. The classes are limited to approximately 12 spaces, so do check availability. [www.beadsisters.co.uk](http://www.beadsisters.co.uk), 01776 830352



# PATTERNED DISC BIB

*Use seed beads and one simple process to create this patterned disc bib-style necklace. By Clair Wolfe*

Seed beads are an easy medium to use to create beautiful, intricate looking patterns easily. Playing with bead placement and colour opens up a seemingly infinite number of pattern possibilities.

## MATERIALS

- Selection of size 11 seed beads
- Beading thread
- Findings
- Beading needle (size 10)
- Snips
- Beading board (optional)

## RESOURCES

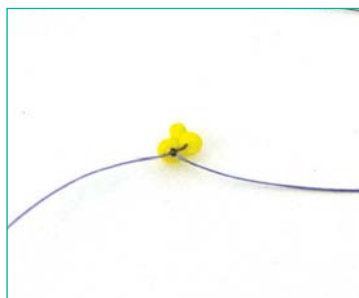
All beads, thread and needles are available through: [www.stitchncraft.co.uk](http://www.stitchncraft.co.uk)

## CONTACT

[ClairWolfeJewellery@gmail.com](mailto:ClairWolfeJewellery@gmail.com)  
[www.etsy.com/shop/ClairWolfe](http://www.etsy.com/shop/ClairWolfe)

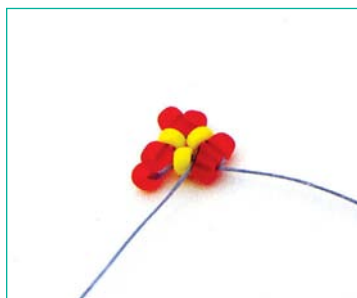






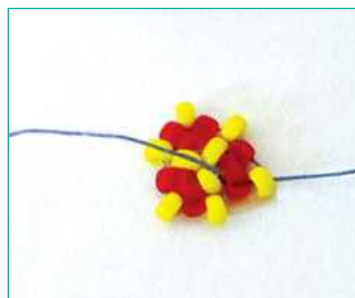
## STEP 1

Condition a length of beading thread by pulling it through your fingers a couple of times, then add a beading needle. Add three size 11 beads onto the thread and position about 12cm from the end. Tie both thread ends together so that the three beads form a triangle. Add a second knot, tighten and then pass the needle through the first bead.



## STEP 2

Pick up two size 11 beads and then pass the needle through the second of the beads from Step 1. Pick up another two and pass the needle through the third of the beads from Step 1. Add two further beads and then pass the needle through the first bead from Step 1 – and also through the first bead added in this step. This step-up gets the needle in position for the next round.



## STEP 3

Add one size 11 bead to the needle and pass the needle through the next bead. Add another bead and once again pass the needle through the next bead. Continue this until you reach the first bead added in this step. Pass the needle up through this bead to step up again. Add another round of beads as in Step 2.



## STEP 4

Continue adding beads following Steps 1 and 2 until you are happy with the size of the disc. To finish the disc, pass the needle through the next couple of beads, working your way back to the centre of the disc. Once in the centre, knot the two threads together, add a dab of glue and a second knot. Allow to dry before snipping away any excess thread.

PHOTOGRAPHS: LAUREL GUILFOYLE, CLAIR WOLFE



## STEP 5

Repeat the above steps until you have a large selection of patterned discs. Lay them out to form a pattern and move the discs about until you are happy with the configuration. Thread a needle with a length of conditioned thread, add a stop bead and begin to sew the discs to each other. Finish back at the stop bead, remove it, and then secure the threads with a knot and glue.



## STEP 6

Once all of the discs have been sewn together to form a panel, place a small jumpring through one of the beads on one of the discs and use it to attach to a length of chain. Repeat on a second disc on the opposite side of the panel. Add one final beaded disc to the panel with a jumpring passed through one bead on each of the discs for a quirky finish.

## Extra Projects Make a necklace and earrings

### NECKLACE

Make one large beaded disc and secure to a necklet wire with a jumpring passed through one of the seed beads.

### EARRINGS

Do the same as above to two smaller matching discs but add to earwire findings to make a simple pair of earrings.



## Designer tips

- Use different size seed beads to create the patterned discs and use them to add further interest.
- This design would work beautifully with just two colours, especially black and white.
- Attach all the discs together with jumpings for a more fluid finish.





# PATTERN REVIVAL

*Many of the patterns seen on today's catwalk are reinventions of designs from the past – brought up to date with digital print and exotic colours this season. By Rachel Bell*

## Houndstooth

**Houndstooth coat**, £155,  
www.peopletree.co.uk  
**Embellished placket shirt**, £69,  
**A-line skirt with splits**, £59,  
**Zig zag placement jumper**, £59,  
all www.houseoffraser.co.uk  
**Pure wool gloves magenta**,  
£16.50,  
www.cuckooland.com



**F**rom its humble Scottish beginnings where it was worn by shepherds in the 1800s, houndstooth (or dogtooth) has been reinvented over the decades. In the 1930s houndstooth was a sign of wealth amongst the upper classes. This season the print is updated in bright colours as seen in this jumper from Dickens & Jones. The hot pink accent on the gloves is fun, yet practical for keeping your fingers warm on a frosty morning. This 1960s swing coat style from People Tree is a traditional colourway but a modern reworking of a retro style.



**Jacquard clutch**, £15.99,  
www.newlook.com  
**Jacquard trousers**, M&Co,  
£39, www.mandco.com/  
boutique  
**Rose jacquard tee**, £39.95,  
www.whitestuff.com  
**Embellished jacket**, £95,  
**Faux leather trousers**, £45,  
both www.wallis.co.uk

## Jacquard Noir

**J**acquard is the process of weaving a pattern into the fabric rather than printing or dyeing. This season it has a gothic tone with the dark, floral details. Swirling opulence and texture is key for this trend. Wallis shows that mixing the print is a contemporary look for this season. With the burnout scarf, embellished jacket and leather trousers, it works together for a sophisticated, gothic look. This dainty clutch from New Look will add detailing to a classic LBD for an evening look. For a more wearable daytime look, skinny trousers and a boxy tee create a casual yet structured silhouette.







## Folktale

**T**hink embroidery, woodland creatures, bohemian and gypsiesque style and you have folktale! It's an eclectic mix of clashing patterns in an earthy colour palette. Handmade details and ethnic prints are prevalent in this trend. This dress by East captures the look perfectly with its hand block printing and intricate gold details. This Next jumper with embroidered sleeves is perfect if you want to nod to the trend without going too far. In the colder months there's nothing better than cosying up in a Parka coat; this one from Monsoon has ethnic embroidery to the hem. Monsoon is renowned for its patterns from around the globe and the bag adds a bit of glam with its gold intricate beading and leather tassel.

**Samode print dress**, £129,  
[www.east.co.uk](http://www.east.co.uk)

**Embroidered folk sweater**, £45,  
[www.next.co.uk](http://www.next.co.uk)

**Embroidered parka coat**, £129,  
**Embroidered bag**, £59,  
 both [www.uk.monsoon.co.uk](http://www.uk.monsoon.co.uk)



## Paisley

**P**aisley has been adopted by many fashion tribes – from the Mods of the 1960s to the Bohemians of the 1970s and the New Romantics in the 1980s. Its origin is thought to be Indian or Persian and has been around since the early 1800s. This season the print has been simplified and the traditional, earthy colour palette has been revived. Wrap up with this blanket cape from JD Williams for a chic and cosy alternative to a jumper. Start the New Year in an organised way and keep your cards safe in this leather cardholder from Monsoon. This dress from Very gives a nod to the 1970s era with its turtleneck and floaty sleeves. Team with an oversized cardigan, cable-knit tights and moccasin boots for a boho look that will keep you toasty.



**Turtleneck paisley-print dress**,  
 £25, [www.very.co.uk](http://www.very.co.uk)  
**Stoney leather cardholder**,  
 £12, [www.monsoon.co.uk](http://www.monsoon.co.uk)  
**Print blanket wrap**,  
 £35, [www.jdwilliams.co.uk](http://www.jdwilliams.co.uk)



## CELEBRITY STYLE

*Recycle old broken bits  
of jewellery into  
a fabulous new piece!*

*By Tansy Wilson*

I have taken inspiration to make this long necklace from Kirsty Allsopp as she is the queen of upcycling. I think that using up old pieces of unworn jewellery and turning them into something funky and wearable again would be right up her street!

### MATERIALS

- Feature pendant
- 3 x lengths of different chain
- 2 x bronze 3-strand connectors (MC25)
- Bronze clasp
- 11 x bronze 5mm jumpings

### RESOURCES

**Tibetan three-strand bronze connectors:**  
eBay seller bellabeadsuk  
<http://stores.ebay.co.uk/sarajanejewellery>

### CONTACT

[tansywilson@hotmail.com](mailto:tansywilson@hotmail.com)

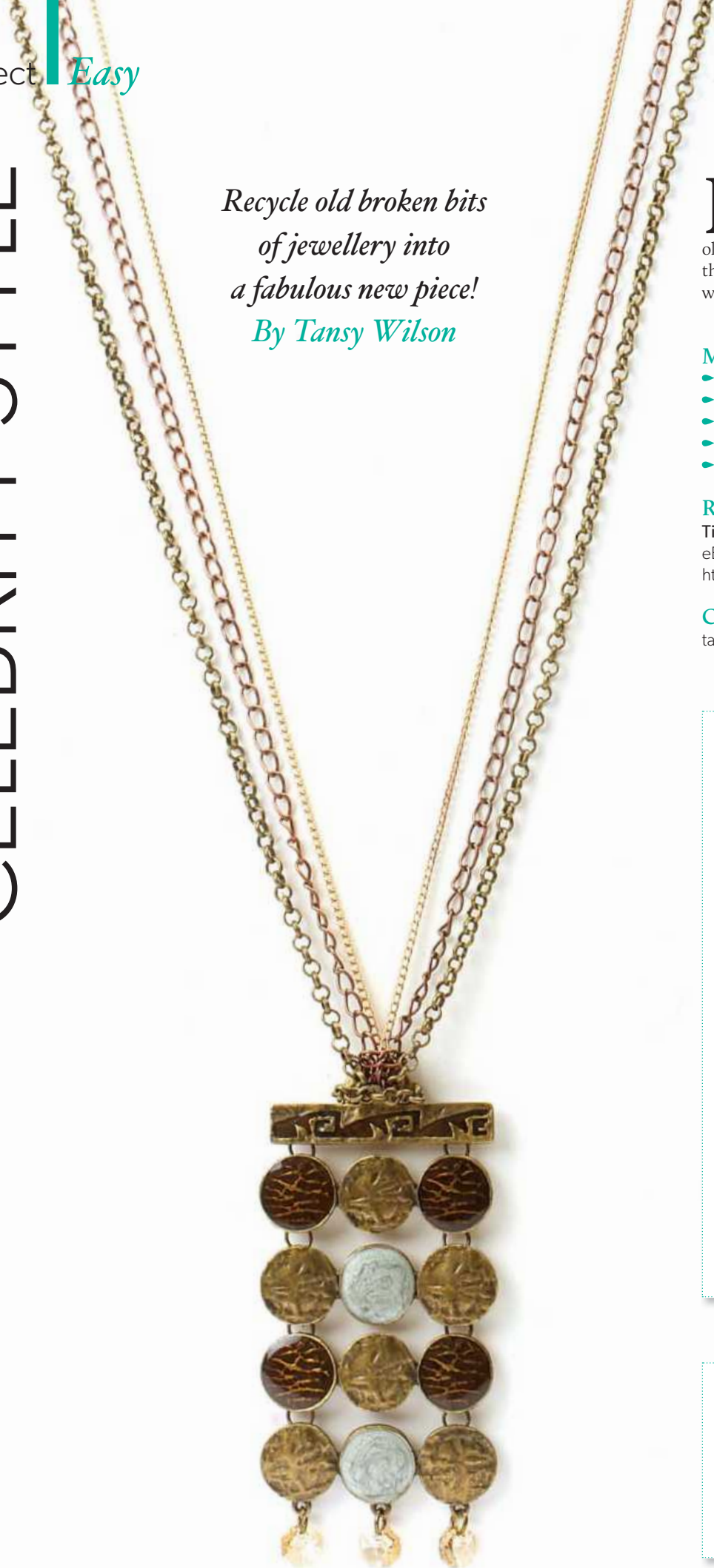
### Extra project Make earrings

As the connectors come in a pack of 10, you can utilise the rest by attaching really small lengths of odd bits of broken and unused chains to the bottom loops using 5mm jumpings. Attaching an earring hook to the top loop makes very effective earrings.



### Designer tips

- If you don't have chains available you could also use ribbons, leather or lace to obtain a different look.
- The possibilities for creating jewellery are endless and you can be creative in mixing up different elements.





# STYLE PROFILE **KIRSTY**



## STEP 1

Sort out all your broken pieces of jewellery and see what you have to turn into another piece. You will also probably have plenty of leftover bits and bobs from other makes. Decide on what piece to have as the focal point.



## STEP 2

Take different pieces of leftover chain and cut them all to the same length. This necklace uses long pieces of chain, but this would look equally stunning as a short necklace. Hold them all together and fold in half, passing the loop at the halfway point through the loop at the top of your pendant.



## STEP 3

Pass the ends of all three chains back through the loop and pull, so the chains become fastened to the pendant. You can also try Step 2 and 3 by attaching each chain separately to obtain a slightly different look.



## STEP 4

This pendant had loops on the bottom, so little crystals were attached to each one using bronze-coloured 5mm jumpings. You can also use up any leftover beads or charms here instead.



## STEP 5

The only items bought for this project were these 3-loop connectors, which kept the chains separate and added a beautiful detail. If you use such connectors, add each chain using another 5mm jumping.



## STEP 6

Finally, add a clasp using more 5mm jumpings. This clasp is from another necklace and I loved it so much I couldn't throw it away. I am so glad it's back on a piece!



*Kirsty Allsopp is a British TV presenter best known for fronting Location, Location, Location with Phil Spencer.*

*However she has done numerous home and craft shows including Kirstie's Homemade Home and Kirstie's Handmade Britain and it is these latter programmes along with Fill Your House for Free that firmly established her as a champion for recycling.*





Turquoise Woven Bracelet: the centrepiece was made with fine silver metal clay; the shape was curved to fit the hand-woven bracelet to marry the two mediums as seamlessly as possible



Who am I?

# I am Lisa Barth

*Lisa is inspired by the natural world and specialises in wirework, leather and metal clay.*

*By Lesley Rands*

### How did your interest in jewellery start?

I first started working with wire just over ten years ago, when I went to a home party for jewellery making. I sat there, looking at all the beads and wire and findings, so overwhelmed and frustrated that I gave them all back to the hostess and said, 'Thank you, but I just can't do this.' I went home and started to do some research on the web to see what jewellery making was all about. My first piece was a wacky combination of strung beads with heavy gauge wire looped over the beads, making swirls. But people loved it and that really encouraged me to keep learning.

### Where did you train?

For wirework I am self-taught; just lots of trial and error and figuring it out. For metal clay, I am a Senior Certified Instructor in Art Clay and have taken all the courses and passed the juried testing of my work. Leatherwork is another 'try this and figure it out' method I have used. Lots of practice without being afraid of messing up is the key to learning.

### Where is your studio?

My studio is in my home, here in the suburbs of northeast Atlanta. We converted a sunroom into a happy little studio with lots of light. I

must admit it is rather convenient to have such a short commute to work; I just step out my back door and I am there.

### What is the main inspiration for your design?

I am definitely influenced by nature; the natural beauty is inherent in the stones I use. After all, nature made those stones; I just wrap them up and present them to the world.

### What is your preferred medium?

Hmmm, that is a hard one to answer. I love all three mediums and I work in all for different reasons; wirework, for the clean patterns of the weaving techniques which I prefer, metal clay, for the amazing versatility it holds and leatherwork, for the earthy, grounded feeling I get when tooling the surface of fine-grain leather.

### Do you have a favourite tool?

Nope, too many are my favourites. I have a studio full of gorgeous tools and I try to buy the best I can afford because good tools make the whole process of creating a joy – and that is what making jewellery should be all about.

### What are your goals?

I have two more books in the making; one on leatherwork and wire and another book about

beginner wirework – something that would be a precursor to my book on wire weaving.

### Do you offer workshops and jewellery classes?

Yes, I teach quite a variety of things; wirework at all levels, metal clay; bezel setting stones, open forms, ring classes and leatherwork classes, which usually go with other mediums because we make centrepieces for the leather bracelets. Most of my classes are now here at my studio, but I also travel and teach.

### Where do you exhibit/sell your work?

I have an Etsy shop where I occasionally sell my work, but mostly I concentrate on teaching and writing books. I truly enjoy sharing what I do and love to see my students become successful.

### What has been your greatest achievement?

I think my second book on wire weaving was my greatest achievement so far. It was the hardest to lay out in a cohesive fashion so that each lesson would build upon the one prior to take the reader from beginner to quite advanced wirework.

### CONTACT

[www.etsy.com/shop/LisaBarthJewelry](http://www.etsy.com/shop/LisaBarthJewelry)  
[lbelisab@yahoo.com](mailto:lbelisab@yahoo.com)





ABOVE: Red Leather and Gold Woven Bracelet: the intricate bracelet was woven then backed with hand-cut and dyed leather  
 BELOW: Hematite Swirl: pure fun as the swirling fine silver metal clay was placed around the stone



ABOVE: Labradorite Woven Bezel Pendant: the stone has such a magical quality and is set in a woven frame in Sterling silver  
 BELOW: Ammonite fossil: the beautiful spiral of the stone inspired the design for the wirework





# COLOURFUL DISC PENDANT

*Brighten up those grey, wintry days with  
a multi-coloured pendant necklace.*

*By Alison Gallant*

Alison is a jewellery designer and teacher, working mainly with the highly versatile medium of polymer clay. She is a member of the London Polymer Clay Group and now President of the International Polymer Clay Association.

The canes used for this pendant are quick and easy to make. When put together and offset in a brick pattern, they are colourful, lively and cheerful.

## MATERIALS

- ¼ block Premo! Sculpey Cobalt (5063)
- ¼ block Premo! Sculpey Fuchsia (5504)
- ¼ block Premo! Sculpey Turquoise (5505)
- ¼ block Premo! Sculpey Wasabi (5022)
- ¼ block Premo! Sculpey Purple (5513)
- ¼ block Premo! Sculpey Orange (5033)
- 1½ blocks Premo! Sculpey White (5001)
- ¾ block Premo! Sculpey Black (5042)
- Pasta machine
- Board or glass and paper to work on
- Tissue blade
- Faux suede, cord, chain or wire necklet
- Texturing sponge
- 43mm and 60mm cutters
- Pewter or silver plated bail
- Wet and dry sandpaper, 800 grit
- Cyanoacrylate glue

## RESOURCES

All materials are available from suppliers advertising in this magazine

## CONTACT

alisongallant@yahoo.co.uk  
info@millefioristudio.com







## STEP 1

Take six ¼ blocks of colour and the same amount of white. Condition the clay by running through the pasta machine at the thickest setting (no.2 on an Atlas). Form the clay into rectangles, approx. 8cm x 6cm and set up six offset double-thickness Skinner blends using colour and white.



## STEP 2

Place a small block of wrapped clay sideways on top of the rollers, to provide a barrier. Run the six sets of clay through the pasta machine at the thickest setting. Fold from the bottom to the top, and repeat about 20 times until the sheets go from deep colour and shade across to white.



## STEP 3

Turn each blend 90 degrees and pass through the pasta machine, coloured end first, three times, reducing the width of the rollers each time. Roll up from colour to white, making sure the centre is tight. Cut off a 3cm piece from each log and retain the rest for other projects. Roll ¼ block of black at No.6 and wrap around each short log.



## STEP 4

Reduce all of the wrapped logs to 8cm, cut in half and reduce each piece to 5cm lengths. It is easier to work with shorter lengths when they are reduced. Slightly flatten each piece and press two sets of three-colours together. Roll ¼ block of black on No.4 and cut thin slices from the sets, placing them on the black. Offset each row.



## STEP 5

Place on paper, texture with a sponge and stamp out a 43mm circle. Roll out a ¼ block of black at the thickest setting and roll through twice with the sponge to texture both sides. Stamp out a 60mm circle and place on the sponge. Bake both pieces according to the clay manufacturer's instructions.



## Extra Projects Make earrings and a bangle

### EARRINGS

Prepare a sheet of cane slices on black clay. Stamp out your preferred size, bake, add jumpings and earwires.

### BANGLE

Cut thin slices of clay and place them in a channel bangle. Texture and bake.

## Designer tips

- If any Premo! Sculpey colours listed are no longer available, visit the website [www.sculpey.com](http://www.sculpey.com) to find out the closest available colour and how to mix colours.
- Polymer clay must be properly baked to ensure your jewellery will be strong and durable, not liable for breakage.



## STEP 6

Cool, then lightly sand the edges of the circles. Wipe a small amount of cyanoacrylate glue on the back of the patterned circle, position it on the black and press together. Turn over and stick on a bail and a baked piece of signature cane, if you have it. String on faux suede, cord, chain or a wire necklet.





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Susan, student

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## Designer profile

# Fiona Potter

### Have you always been interested in crafts?

Yes, from a very early age. We are a pretty crafty and creative family. From a very young age I learnt to thread beads and buttons to make necklaces, to make dolls' houses and furniture from cardboard boxes, how to sew and so much more. At the age of six I was making simple clothes for my dolls to wear and decorated them with little beads and braids.

### Can you remember the first piece of jewellery you made?

Yes very clearly. I made a detailed spiral twist



necklace with multiple sizes and shapes of bead. I was recovering from major surgery and needed something to really focus on to keep my spirits up. I saw a pattern in a magazine and my sister-in-law drove me to a bead shop to get supplies. It took over a week to make but I loved every minute. I still have it, wear it and couldn't ever part with it.

### Which materials do you like to work with the best?

That's a really difficult one as while I love resin, I work with lots of different media, including polymer clay, enamel, sheet metal, wire, paint and more. Usually my favourite medium is the one I'm working with at that point.

### How would you describe the style of the jewellery you create?

Eclectic! I create from an idea, shape, colour or form rather than a particular style or period. I love Viking and Grecian styles but then also Art Deco and rustic. I guess this fits with the mix of media too.

### Have you ever had a major jewellery making disaster?

Haven't we all? I remember making a really detailed resin and wire piece and had made most of the components, which were laid out on my work desk. I mixed up around 30g of resin but had left it on the scales to let the bubble dissipate. The phone rang and I leaned over to reach and walked away. When I went back to the desk the whole pot of resin had spilt across the desk and the components too! Everything was ruined. I switch the phone off now when I'm working.

### Where do you look for inspiration if you get stuck for ideas?

I love old buildings, industrial buildings, architecture and the way they sit juxtaposed within the landscape. Mother Nature puts together stunning colour palettes and my inspiration usually starts here. I've recently become inspired with some graffiti in a derelict building and have a design I can't wait to get started on!

### What advice would you give to somebody just starting out in jewellery making?

Don't hold back! I remember that my first polymer clay and resin kits sat on a shelf gathering dust because I didn't want to waste them, of course the biggest waste of all was letting them gather dust. If you don't try, you don't know what might happen. Look on Facebook, YouTube and other social media sites, there are so many artists and crafts people who are very willing to share, help and inspire.

### If I wasn't a designer I would be...

In all honesty I would be lost! Designing means I can experiment and play with media until I can bring a design idea to life; it makes me feel happy and calm. But if the world really was my oyster then I'd be a geologist or a jet pilot!





# ETCHING METAL BLANKS

*Create patterns and personalised designs using resist technique and chemical etchant on metal blanks. By Linzi Alford Buckmaster*

**R**esist etching works on the principle that any design or pattern covered with ink or marker pen (this is the 'resist') will be protected from the etchant (ferric chloride). These areas will be left raised above the metal that the etchant dissolved away, leaving the pattern in relief. The design can then be coloured, patinated or heat-treated to enhance, using alcohol inks, Liver of Sulphur or other dye oxides and then sealed to protect the finish.

This is such a versatile technique and can be used for personalised creations (such as your business name on tags), or to reproduce the same method for multiple pieces.

Linzi owns MagPie In The Sky Designer Jewellery. She trained in silversmithing and has been a jewellery maker for five years. Her first book, *Jewelry For All Seasons* has recently been published, featuring nature-inspired projects.

## MATERIALS

- Metal blanks (use copper or brass)
- Ferric chloride solution
- Bicarbonate of soda
- Plastic or glass lidded containers
- Kitchen paper
- Nylon bristle brush
- Parcel tape
- StazOn permanent ink pad and rubber or clear stamps
- Permanent marker pen
- Acetone
- Protective cover for table or worktop
- Goggles
- Disposable gloves
- Apron
- Wooden cocktail stick or skewer
- Plastic tweezers
- Sandpaper, relieving or buffer blocks
- Timer

## RESOURCES

Etching kit and copper blanks:  
[www.missmagpiesupplies.co.uk](http://www.missmagpiesupplies.co.uk)  
32mm round stamping blanks:  
[www.stampingblanks.co.uk](http://www.stampingblanks.co.uk)

## CONTACT

[www.magpieinthesky.co.uk](http://www.magpieinthesky.co.uk)  
[www.facebook.com/magpieinthesky](https://www.facebook.com/magpieinthesky)  
[linzi@magpieinthesky.co.uk](mailto:linzi@magpieinthesky.co.uk)



## STEP 1 WASH METAL BLANKS

Cover your worktop or table with a disposable plastic cover. A bin liner cut open and taped down works fine. Wash the metal blanks in hot water and detergent to remove any grease that would repel the ink. Wipe with acetone on cotton wool to make sure no grease remains. Lightly sand to give a little 'key' for the ink to hold to.



## STEP 2 INK DESIGNS

Stamp or draw the design you wish to etch. Remember that the ink part will be left and the uncovered metal will be etched away. Use rubber or clear stamps with a permanent inkp pad or draw freehand with a permanent marker pen. Colour in any gaps left after stamping with permanent marker if needed.







## STEP 3 TAPE REVERSE OF BLANKS

Using parcel tape, cover the back of the blank. Burnish it down at the edges with your finger or a blunt tool to ensure no chemical can seep in under the tape. Using a permanent marker, from the front, colour any holes so that they do not become etched as that can distort or thin them. Fold the edges of the tape back onto itself to make it easier to hold.



## STEP 4 PLACE BLANKS IN FERRIC CHLORIDE

Now put on your gloves. Into a glass or plastic dish add enough ferric chloride solution to cover all the blanks. Place the blanks face up into the dish. They may bubble slightly as the chemical etches them.



## STEP 5 TEST DEPTH OF ETCH

After 20 minutes, check the blanks. Test the depth of the etch by feeling the edge with a cocktail stick or wooden skewer. Keep checking and then leaving in 20 minute increments. Use a timer. Take care if the blanks are a thinner gauge, as these will be ready faster than thicker gauges. You don't want make them too thin and overetched to work with.



## STEP 6 SET UP RINSE BATH

While you are waiting for your design to etch, set up the neutralising bath. In another plastic or glass dish place a generous quantity of bicarbonate of soda and a small amount of cold water to cover. Place a few centimetres deep of plain water in a second dish. Have spare paper towels to hand – this is a messy process! Note how the colour of the ferric chloride has darkened.



## STEP 7 NEUTRALISE IN BICARBONATE

Using gloved fingers or plastic tweezers, remove the blank from the ferric chloride, holding it by the tape edges. Allow it to drain, then pop it into the bicarbonate and water to neutralise the process. It will erupt in brown fizz. Once the fizzing and frothing has abated, remove it from the bicarbonate solution (which will have turned a muddy brown) and rinse in the clean water.



## STEP 8 BRUSH BLANK

Using a nylon brush (an firm old toothbrush would be fine), brush the blank using bicarbonate of soda. This removes any residue in between the etched lines. Rinse again with clean water.



## STEP 9 REMOVE INK AND TAPE

Remove any ink or pen design with acetone. You can also remove this with light sanding, but take care not to damage the raised etched pattern underneath. Remove and discard the tape backing.



## STEP 10 SAND AND BUFF

Sand the blanks edges and reverse using sanding block or paper, a rotary tool or buffing blocks. The edges can become sharp and rough during etching, so it is important to smooth them. Polish and buff all surfaces and the patterned blank you created is now ready to use in your designs.

## SAFETY!

### Disposal of Ferric Chloride:

- If the substance has turned black/green it is spent. Otherwise it can be stored safely in a labelled tub/bottle to reuse.
- If disposing, neutralise ferric chloride with bicarbonate of soda – this is very messy and makes a lot of fizzy froth, so is best attempted outside. Once neutralised, dispose of in a sealed tub into a household bin or at waste centre. Do not tip it down the kitchen sink or drain as it will damage the pipes.
- Always work in a well-ventilated area and keep pets and children away. Wear appropriate protective clothing such as apron, gloves and goggles.





# GEOMETRIC CUFF



*This bling cuff takes its inspiration from geometric patterns and accessories that were popular in the 1960s. By Joan Gordon*

Statement accessories, leather, plastic and faux gems were innovative media and in great demand throughout the 1960s – as were paisley and geometric patterns. The large, statement Swarovski mirrorback crystals on this cuff are highlighted with heat-fixed vinyl motifs and small crystals. Together, the media used in this project forms a pleasing irregular pattern that flows around the leather cuff, following this year's vintage style trends.

## MATERIALS

- 20cm x 7cm (approx.) piece of 4mm thick calf hide
- 20cm x 7cm (approx.) piece of 1mm thick split kid leather
- 20cm x 7cm wide piece of iron-on fusible webbing
- Cutting mat
- Scalpel
- Cutting roller
- Top stitching thread
- Sewing machine with needle for leather
- Scissors
- Flexible all purpose glue – clear drying
- Magnetic metal prong clasp
- Hammer
- Vintage earring
- 2 x large geometric cut mirrorback crystals
- Selection of vinyl heat-fix motifs, heat-fix crystals, heat-fix iron
- Silicon backed strip of micro Swarovski crystals





## STEP 1

Place the calf hide right side down on a cutting mat. Mark out the length and width of the desired cuff on the inside of the leather using a lead pencil. Using a cutting roller (or scalpel) cut out the leather, ensuring that the edges are smooth and even. Shape the edges of the outside free edge as preferred. Ensure you have at least 5cm of leather to fit neatly under the curved edge of the cuff to secure the cuff closed with a magnetic clasp.



## STEP 2

Iron fusible webbing on to the wrong side of the scrap of kid leather. Peel off the paper backing and use this to protect the face of the iron when fusing the kid onto the right side of the calf hide. Lay the fused side of the kid onto the right side of the cuff so that sufficient contrast with the underlying leather is exposed. Here the torn edge of the leather has been used to create texture. Fuse the leather then trim off the excess.



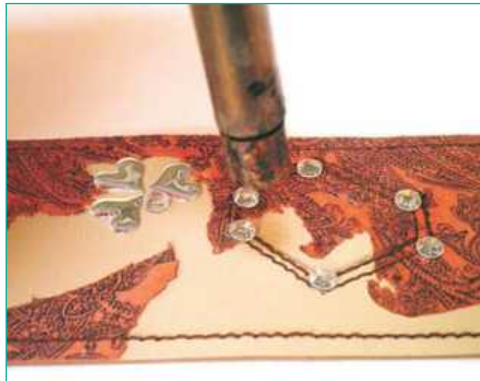
## STEP 3

Wind a bobbin with top stitching thread and fit a leather needle into the needle slot of a sewing machine. Draw a sewing line with pencil around the outside edge of the cuff, approx. 2mm in from the cut edge. Sew a neat stitch around the cuff to create a frame for the crystals. Backstitch to secure the ends. Place the crystals on the cuff where you wish to attach them. Draw around the outside edge of the crystals and then stitch around these lines to further define the pattern.



## STEP 4

Measure out the finished length of the cuff and mark with pencil the centre, leaving the extra 5cm of leather to tuck under the finished curved edge. Vintage earrings may be easily upcycled into a variety of jewellery accessories. You may wish to cut off the back fasteners with side cutters or metal snips before gluing or stitching the focal of an earring onto the leather. Use jeweller's files to smooth the roughened edges.



## STEP 5

Read the manufacturer's instructions for applying the motifs and heat-set crystals. Here the crystals and motifs are melted onto the leather with the button fitting head, fixed to the top of the heating rod. Turn on the rod and support it in a metal stand to project your work surface. Place the leather cuff on a heatproof surface. Use the tip of the tool to fix the crystals in place, avoiding touching the leather. Cover the vinyl motifs to prevent the surface from burning.



## STEP 6

Lay the cuff flat on a clean work surface. Glue the focal earring into the centre of the cuff, flanked by the two large Swarovski crystals. Cut the silicone-backed strip of micro-crystals into strips. Holding each strip with jewellery tweezers, carefully place glue on the back of each strip and then press the strips onto the cuff into a pleasing pattern. Add additional crystals and motifs to the ends of each strip to form a floral pattern.

## RESOURCES

All materials are available from suppliers advertising in this magazine

## CONTACT

Joan Gordon  
creativelifemagazine@gmail.com  
07545 225753

## Designer tips

- Ensure you use flexible glue that dries clear so as to keep your work as neat as possible. Clean up any excess glue quickly with a cotton bud dipped into acetone.
- For a more natural design, omit the crystals and stitch a pleasing pattern over the cuff and finish with studs.
- Fix the inside of the stitches with a dot of glue to ensure they don't unravel.





## STEP 7

To attach the clasp, turn the cuff so that the wrong side of the leather is facing up. Working on the curved outer edge of the cuff, mark with a pencil the slit marks for connecting the prongs of the magnetic clasp. Use a scalpel to cut the slits. Press the prongs through the slits to the right side of the cuff. Place a blank backing over the protruding prongs. Press the prongs in towards the centre and close securely. Glue a scrap of kid leather over the blank to camouflage the clasp.



## STEP 8

To attach the second part of the clasp to the underside of the cuff, mark and then cut the prong marks for the lower section of the clasp onto the right side of the leather. Ensure that the 5cm leather extension folds neatly under the upper curved free edge. Press the prongs through the leather to the inside of the cuff and place the blank metal backing over the prongs. Press the prongs firmly closed using a small hammer.



## STEP 9

To finish the inside of the cuff, cut a heart shape from a piece of kid. Cover the back of the heart with glue and firmly press this over the prongs. Leave the glue to completely dry. If you have a personal signature stamp, emboss your initials onto the inside of the cuff so that the design is easily recognised as your own.

## Extra Projects Make earrings and a charm

### LEATHER DROP EARRINGS

Cut two teardrop shapes from leather using a sharp scalpel. Sew a neat row of stitches around the outside edge to form a frame. Heat-fix vinyl motifs to each drop. Punch a hole at the top of each drop, place a spacer over the holes and then press a pinch bail through the spacer and back of the leather. Secure the pinch bails to a short length of chain and earring findings.

### PURSE CHARM

Make a matching charm to attach to a makeup purse. Press a pinch bail into either side of the holes at the top of a tear drop Swarovski crystal. Link the top of the bail to a chain and finish with a spring-loaded clasp.





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## THE CURIOUS GEM

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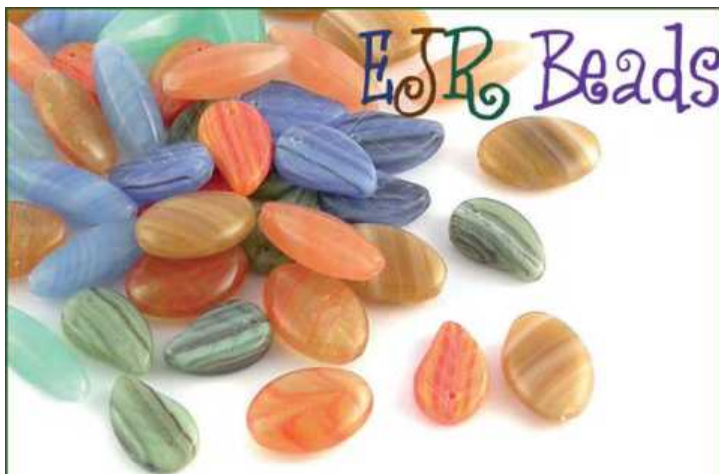


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# LEOPARD PRINT BRACELET

*A bracelet made with lampwork glass leopard print beads.*

*By Laura Sparling*



**L**aura Sparling is a full-time beadmaker. She works in her garden shed in Cambridge creating lampwork glass beads and jewellery. Totally self-taught, Laura has been making beads for eleven years and says the glass still teaches her something new every day.

Patterns are everywhere in nature, especially in the form of animal markings – and big cats have some of the most striking markings of all. Leopards were the inspiration for these lampwork beads and Laura has teamed them with gold vermeil to create a timeless bracelet; leopard print never goes out of fashion.

## MATERIALS

- 1.6mm dipped mandrels
- Pliers
- Brass-shaping tool
- Effetre glass in White, Transparent
- Light Amber and Intense Black
- Creation is Messy (CIM) glass in Cobblestone and Tuxedo
- 250mm length of Beadalon
- 2 x 2mm gold vermeil round beads
- 20 x 3mm gold vermeil round beads
- 2 x 1.5mm gold vermeil crimp tubes
- 2 x 2.5mm gold vermeil crimp covers
- 2 x 4mm gold vermeil wire guardians
- 2 x 4mm gold vermeil jumpings
- 6mm gold vermeil closed jumping
- 11mm gold vermeil lobster clasp

## RESOURCES

**Glass:** [www.tuffnellglass.com](http://www.tuffnellglass.com)

**Bracelet components:** [www.thesilvercorporation.co.uk](http://www.thesilvercorporation.co.uk)

## CONTACT

[www.beadsbylaura.co.uk](http://www.beadsbylaura.co.uk)



## STEP 1

Heat the tip of the Intense Black rod and, using pliers pull a thin stringer from it. Make a slightly thicker stringer using the Cobblestone glass. Put these to one side. Heat your mandrel and using the White glass make a small doughnut-shaped bead. Bear in mind you'll be adding bulk to the bead as you work. The base bead is 9mm diameter and the finished bead is 12mm diameter.



## STEP 6

Now we're going to turn those plain blobs into leopard print. Do this by using your Intense Black stringer to draw little 'Us', 'Ls' and 'Cs' around the edges and corners of the Cobblestone blobs. Add little dots and dashes of stringer to them as well. This step takes time and you may want to use your brass-shaping tool to tap down the ends of your stringer as you go.

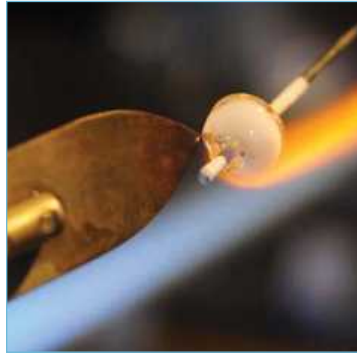






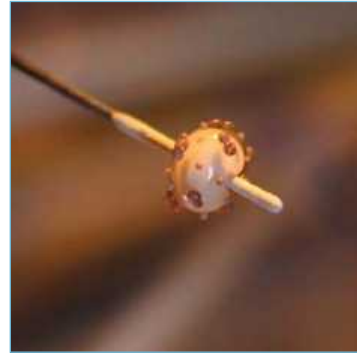
## STEP 2

Keep your base bead warm by wafting it in and out of the flame while you heat some Light Amber. When you have a Light Amber gather, encase the base bead by pressing the gather onto the bead as you turn the mandrel away from you. Melt off the rod. Add more Light Amber to each side if needs be. Don't touch the mandrel with the encasing glass.



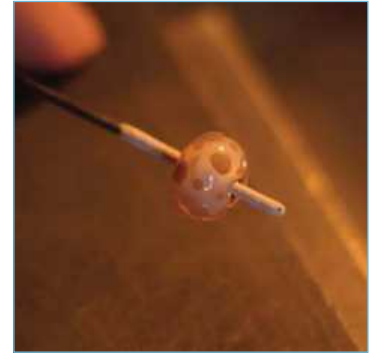
## STEP 3

Now you need to move the Light Amber glass towards the bead holes. Do this by heating one side of the bead and then using a brass-shaping tool, gently nudge the Light Amber glass towards the mandrel. Again, be careful not to touch the mandrel with the encasing glass. Repeat on the other side of the bead. Round up the bead, adding more glass if necessary to even it up.



## STEP 4

Make sure your bead is warm, but not glowing, then using your Cobblestone stringer, add some pairs of dots to it. I placed four lots of two dots (each dot pair so close together that they touch), around one side of the bead and then another four pairs to the other side. Add some single dots in between the dot pairs. You don't have to be super-precise here.



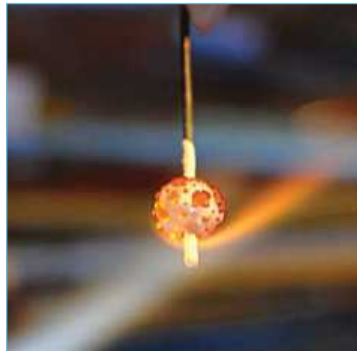
## STEP 5

Slowly melt the Cobblestone dots in so that they are flush with the surface of the bead. Don't get your bead too hot or the dots will run and smear. Your dot pairs should merge together into uneven blob shapes, which is exactly what you want to happen. Bring your bead out of the flame, keeping your mandrel turning, and let the glow come out of the bead.



## STEP 7

Make sure you keep your bead warm to avoid cracking and bits of stringer pinging off, but don't get it so warm that you melt any of your black stringerwork flat. When you've added black stringer to all of the blob shapes, add some small dots of black to the single Cobblestone dots. Then add some really tiny dots of black stringer to the gaps in between the markings.



## STEP 8

Working quite high in the flame, carefully melt all your black stringerwork and dots in so they are flush with the surface of the bead. You need to work slowly to avoid the Intense Black spreading out and feathering. Working cool and steady will keep the black glass crisp and jet black. Once your bead is finished, place it straight into a hot kiln to anneal. Make some 9mm spacers using Tuxedo.



## STEP 9

Thread a crimp tube, a 2mm bead and a wire guardian onto your Beadalon. Pass the Beadalon back through the 2mm bead and crimp. Pull everything snug, crimp the crimp, then close a crimp cover around it. Add a leopard bead, a 3mm bead, a black spacer and another 3mm bead. Repeat until you've added eleven leopard beads and ten spacers. Finish off as you started. Attach the clasp parts with jumprings.

## Extra Projects Make a pendant and earrings

### PENDANT

Thread a larger leopard bead, a black spacer and some gold vermeil beads onto a headpin, make a wrapped loop and attach to a bail.

### EARRINGS

Thread two leopard beads onto headpins with some black spacers and gold vermeil beads. Make wrapped loops and attach them to earwires with jumprings.

## Designer tips

- ▶ CIM Hades is a great alternative to Effetre Intense Black.
- ▶ Leopard print beads work well with black spacers, but other colours could be chosen that would give a totally different look. Imagine them with pink or purple!
- ▶ Try different transparents for the encasing step. Effetre Medium Amber makes for a warm, vibrant yellow or use clear for a snow leopard bead.





# A STITCH IN NINE

*Create a richly patterned piece in a jiffy. All you need is a beautiful dragon vein agate stone and this speedy 9-1 wire weaving technique.*

*By Karen Caine*

**B**ill Gates once said "I choose a lazy person to do a hard job. Because a lazy person will find an easy way to do it". Karen relates well to this. Not that she's lazy herself, of course but as a jewellery designer, teacher and writer, she doesn't have much time to spare. So when it came to making this month's intricately patterned piece, she decided to be more efficient with a wire weaving technique that's perfect when you need to create without the wait...

## MATERIALS

### For the pendant

- 1mm wire
- 0.4mm wire
- 5 x 6mm beads (1mm or bigger hole)
- Drilled focal bead between 3cm and 5cm long (1mm or bigger hole). Pear-shaped or oval stones work best. Here we've used a centre-drilled stone, but you can use a side-drilled stone too (see Designer Tips).

### For the necklace

- 1mm wire (1.5m)
- Chunky chain (22cm)
- Clasp (1)







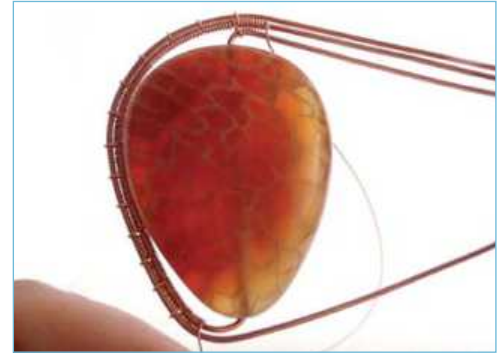
## STEP 1

Measure the circumference of your stone. Wrap it with masking tape, marking the point where the tape overlaps, then open the tape out and measure the length. Use this to calculate the length of the two frame wires. The first should be 3.33 times the circumference and the second 7 times. Use a fine-tip pen to divide the shorter wire into thirds and the longer wire in half.



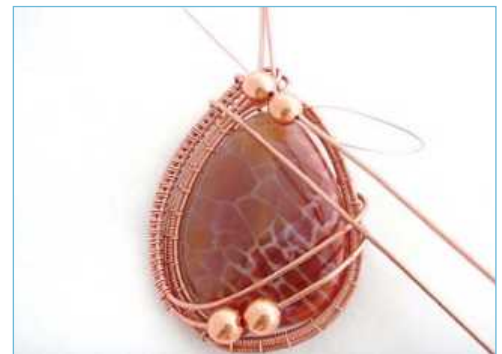
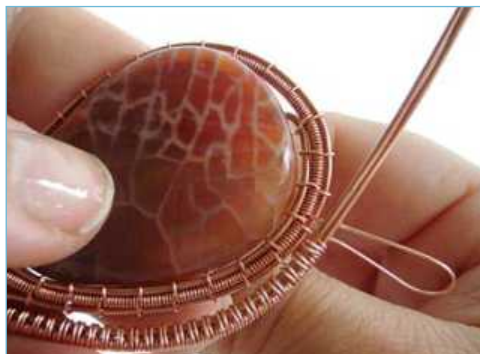
## STEP 2

Starting at the halfway mark, leave a 10cm tail and coil the weaving wire nine times around the longer wire. Then line up the left-hand mark on the shorter wire against the start of the coil and wrap both frame wires once. Continue this 9-1 pattern until you have enough to wrap half the stone's circumference. Slide the stone onto the long frame wire and bend the woven section around it. Finish your weaving with nine coils.



## STEP 3

Adjust your weaving so that it finishes next to where the frame wire exits the base of the stone. Bend the wire holding the stone then continue your weave, only this time the looped wire will enclose the frame wires on either side of the coiled one. Begin by looping the wire around the bent wire then bring it up over the short wire before bringing it back down to coil nine times around the middle wire.



## STEP 4

Continue this weaving pattern until you reach the top of the stone, opposite your start point. Trim the weaving wire and set the two outer frame wires so that they sit in a vertical position parallel to one another. These will become the pendant's bail. Sweep the other two wires behind these bail wires and alongside the previously woven section. Start a new 2-2 weave, with two coils around the outer wire then two loops around both wires.

## STEP 5

Keep going until you pass the fullest part of the stone. Make a single loop around the outer wire then thread your weaving wire through the weave below. If you find it difficult to get the wire through, use a pin to poke a hole between the wires. Once you have attached the newly woven part to the existing frame, return to the frame wire above, add a few coils and trim the weaving wire to finish.

## STEP 6

Now position the decorative wires. Pull the two wires across the front of the stone and add two beads to the lower wire. Keeping the wires parallel to one another, bring them across the back and over the stone's shoulder and then down across the front so that they re-cross their path on the stone's right-hand side. Add two beads to the upper wire and thread the 10cm tail you left in Step 2 through both.



## Extra Projects Make earrings and a bracelet

### EARRINGS

Although they look very different, the earrings are made in the same way as the pendant, but instead of wrapping the weave around the bead, curve it away from the stone. You can then create graceful flared ends by hammering the wire.

### BRACELET

The bracelet is made by linking together coils using the technique in Step 11. Finish the design by creating a hook clasp instead of a wrapped loop on the final coil link. Remember to add a gentle arc to the coils so it drapes well on the wrist.







## STEP 7

Bring the tail wire down behind the lower frame wire. Add a new bead to this lower decorative wire and thread the tail through it from left to right. Now fiddle the tail through to the back of the pendant below the two wires you swept around the bail wires and next to the frame wire that enters the top of the stone. Loop the tail three times around this frame wire. Trim the wire and tuck in the end.



## STEP 8

Bend the decorative wires around the side of the stone and make spirals on the back. Tie these spirals together and to the frame with small sections of weaving wire, choosing a point that will be concealed from the front. Again, use a pin to make a passage through the existing wire if you find it difficult to pass the thread through. Trim all the ends and tuck them in tightly to the frame wires.



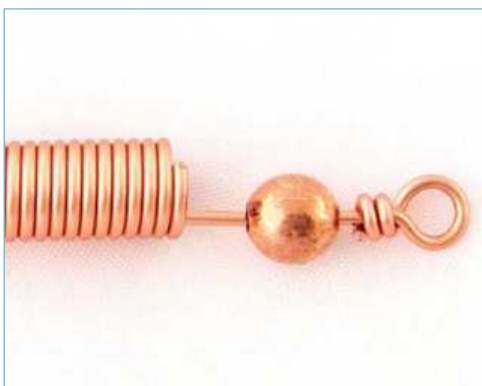
## STEP 9

To create a bail for the pendant, simply coil the two vertical bail wires around a pen. The left hand wire should curl out towards the left and the right one towards the right. Make two full turns on each side and then cut the wires after a further 1cm. Bend the ends inside the coils you just created so that they're safely tucked out of harm's way. This completes the pendant.



## STEP 10

You can hang your pendant on any chain, but if you'd like to create a necklace like this one with an unusual sweetheart neckline, you'll need to create a chunky coil. I used a coiling gismo with a 4.75mm mandrel, but if you don't have one you can wind the coil around a knitting needle either by hand or using a power drill (there are plenty of guides online for how to do this).



## STEP 11

Cut a piece of 1mm wire that is around 10cm longer than your coil. Create a wrapped loop at one end (see page 96) and thread a 6mm bead onto it. Then pass the wire through the coil, thread the pendant over the coil and add a bead to the other end of the wire. Make sure the coil and beads are pushed tightly together. Now create a second wrapped loop.



## STEP 12

Use your hands to give the coil a gentle arc, so that your pendant hangs at the central point. Be careful not to create gaps in the coil at this stage. Once the pendant is sitting centrally on the coil, add a chunky chain and a clasp of your choice. You can now finish the necklace with a liver of sulphur patina or simply polish it up to a bright shine.

## RESOURCES

[www.charmingbeads.co.uk](http://www.charmingbeads.co.uk)  
[www.ebay.co.uk](http://www.ebay.co.uk)

## CONTACT

[www.craftydwarftutorials.com](http://www.craftydwarftutorials.com)  
[www.thecraftydwarf.com](http://www.thecraftydwarf.com)  
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## Designer tips

- ▶ You can adapt the pendant design for use with a side-drilled focal bead. Simply continue the 9-1 weave in Step 2 so that it goes around the entire bead until it meets the hole on the other side. Then secure the stone as discussed in Step 3, but don't repeat the weave. Don't worry if it's a bit wobbly – it will firm up when you wind the decorative wires around the body of the bead.
- ▶ When creating coils, always try to keep the tension even as you wind. This will result in a neater coil with fewer gaps.
- ▶ Always wear safety glasses when working with wire and take suitable precautions if you decide to coil your wire using a power drill.



# BOOK REVIEWS

*This month Imogen Cooper reviews three books to spark your creativity.*



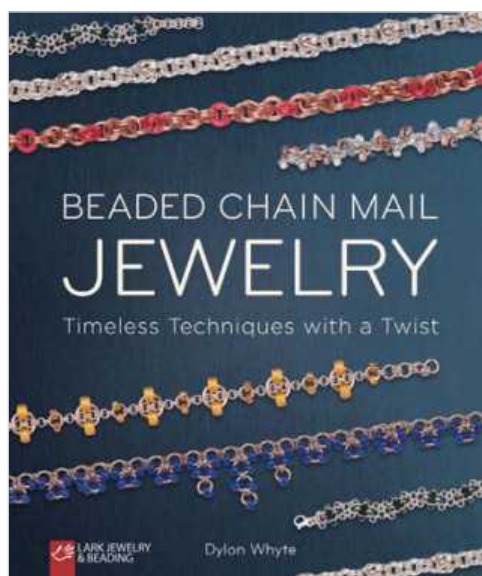
## ALL IN GOOD TASTE

KATE SPADE NEW YORK  
ABRAMS BOOKS, £17.99  
ISBN 9781419717871

Ever envied that perfect dinner host, whose soufflés always rise and jokes never fall flat? Now you need never worry, as this book from the fashion house Kate Spade New York comes to the rescue. An all-inclusive guide to throwing effortless gatherings and get-togethers, readers will be left the most polished hostess of them all.

As important as the food may be, the book concentrates equally on all five senses in order to create a thoroughly lavish experience. From advice on complementary decoration colours to choosing music for the occasion, no detail is left ignored. In her four sections – ‘Entertaining’, ‘Wining and Dining’, ‘Manners’, and ‘Style’ – all that may come up is covered, and every possible faux pas is handled with ease.

From the most timeless rules in the book to new etiquette doubts – ‘when can I Instagram my meal?’ – this is the encyclopedia for aspiring entertainers everywhere... and, whatever advice you choose to take, you can be sure your dinner party will be served with a generous helping of style.

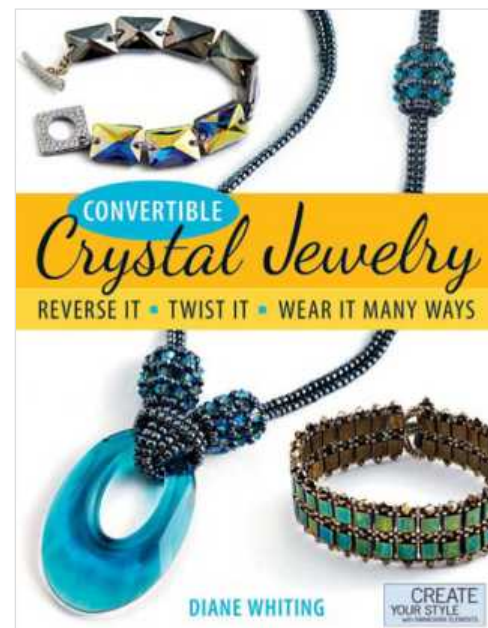


## BEADED CHAIN MAIL JEWELRY

DYLON WHYTE  
LARK JEWELRY & BEADING, £17.99  
ISBN 9781454709152

Chain mail jewellery gets a makeover in Dylan Whyte’s latest book; with the addition of beads and cabochons, a simple chain is transformed into a spectacular piece of jewellery. An expert in chain mail with over 20 years in the making, the author provides an invaluable amount of guidance in the introductory section. Colour-coded, computer-generated illustrations of jumprings allow ultimate precision in your work. The pros and cons given for working with each material ensure you’ll end up with a piece that is entirely tailored to you. It’s not just advice Whyte has to offer – you’ll find his creativity shown in an all-new chain weave technique that remains completely unique to his work.

The combination of beads and chain mail really does allow for a breathtaking piece of jewellery – a mix of elegance and innovation; there’s no occasion it won’t suit. Add a delicate touch of sparkle with the Gypsy Cuff Earrings or prepare to wow with the Red Carpet Cables, a set worthy of any first-class event. Whether you’re after the dainty or the daring, this refreshing take on traditional chain mail is a sure-fire hit in your crafting collection.



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ISBN 9781627000567

In a world where versatility is key, having a range of styles at our fingertips is vital. We try our best to make the most of our wardrobes, so why not do the same with jewellery? This book manages the cost of doing so, while maximising style with a stunning array of reversible and adaptable pieces.

As one of the original Swarovski Ambassadors, Diane’s designs would be incomplete without a certain amount of sparkle. The Reversible Sew-On Stones Bracelet, in particular, provides two looks of the highest glamour, at the cost of only a few minutes. Bead weaving is at the centre of many of the projects, but readers are sure to benefit from other techniques involved, such as wirework and stringing.

Though producing such ingenious jewellery may seem a task, the author caters for all abilities and even the most intricate pieces can be made with relative ease. The 25 projects included become just the tip of the jewellery-making iceberg and turn into hundreds as you flip, twist, or reverse your creation to reveal an entirely new piece.

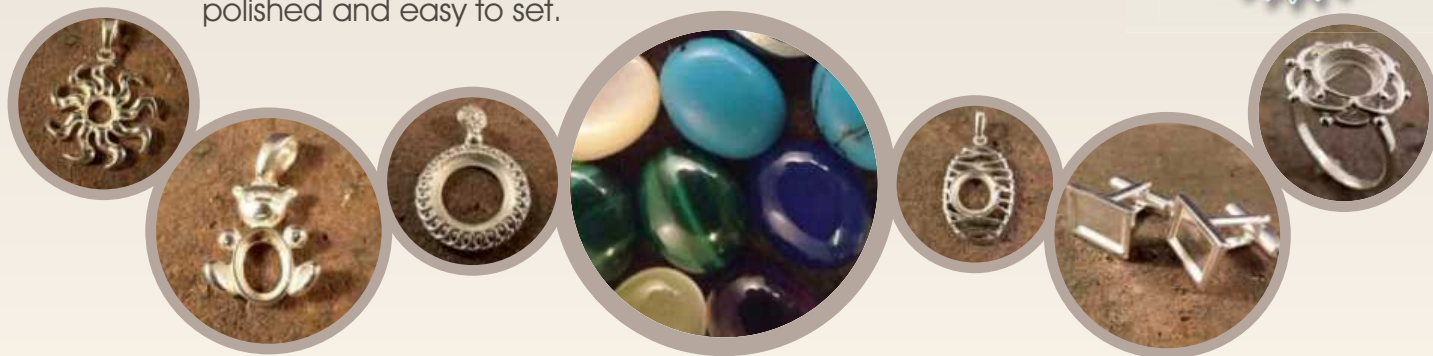


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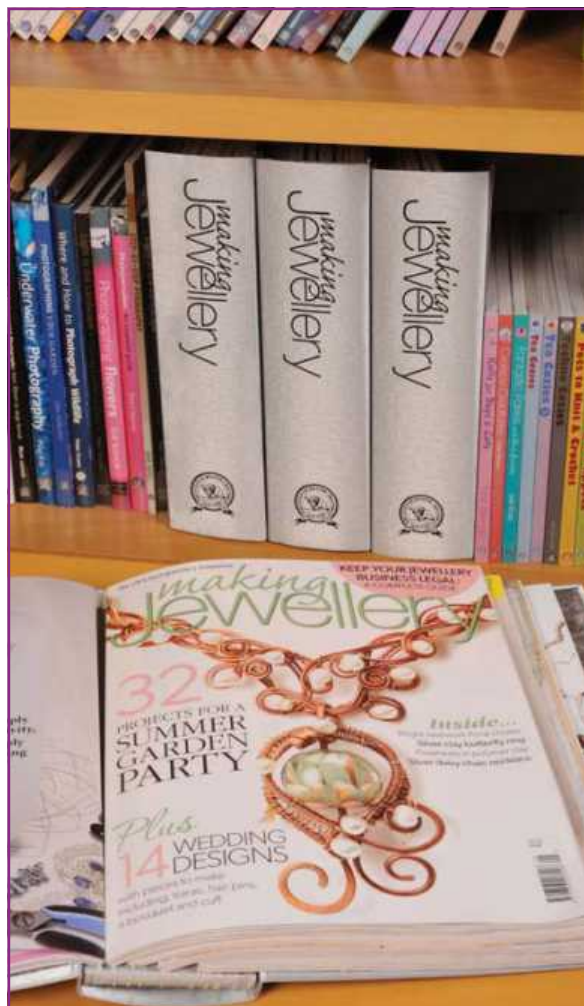
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# Starting a business checklist

*Jessica Rose on the importance of answering some fundamental questions before setting up a jewellery business.*



We often talk here about the nitty-gritty of running a jewellery business – from tax returns to the tricky topic of pricing. However, it is also useful to go right back to the beginning and think about your jewellery business from the bottom up. This is an important first step for new jewellery businesses because it helps create your first business plan. However, it can also be a useful exercise if you already have a business because your aims may have changed.

Before you start booking market stalls, designing labels or building a website, there are some fundamental questions that anyone embarking on a jewellery venture needs to answer. These will help you plan your business and set some realistic goals. So grab a piece of paper, your laptop or your phone and answer the following:

## WHY DO YOU WANT TO START A BUSINESS?

Starting a business involves lots of hard work – it's not just the fun bit of designing and making jewellery. You need to be clear about why you are doing it so that you stay motivated. Note down all the reasons you have for starting the business such as having a creative outlet or making a major career change, and work out where the business will fit in your life. Is it going to be a full-time enterprise or something that is an extra to other work and/or family commitments?

## HOW MUCH TIME ARE YOU ABLE TO DEVOTE TO YOUR BUSINESS?

Be realistic about what is possible – 20-hour days, seven days a week is not a realistic answer. You need a work-life balance, however much you love jewellery. So think about your other commitments, whether you will still be working alongside your business and what you

want out of life. Being clear about how much time you have for the business will help you set targets for what it will be possible to make and sell.

## HOW MUCH MONEY DO YOU NEED TO MAKE FROM THE BUSINESS?

Again be realistic. If the business is to be your full-time job, you need to be making enough money to eat and pay the bills – again working 18 hours a day to replace an eight-hour-a-day job is not a workable option. Even if you are starting a part-time venture, you should plan to replace any income you are giving up and value the time you give to the business.

At this point it is a good idea to look at what you've just written in answer to the time and money questions. Does it seem realistic that you can earn the money you want in the time you have allowed? Remember that only half the time you give to the business will go on designing and making jewellery. You will need time for admin, marketing and selling as well.

## WHAT RESOURCES DO YOU HAVE?

Resources can be tools you already own, and training and skills you have acquired as well as money in the bank you might want to use for the business – such as buying additional tools or taking another course.

If you do have money that you want to use to help build your business (by buying stock or

tools or using the money to support yourself while starting the business), think hard about whether you can afford to lose it or how long you can give yourself to make it back.

By now you have realised that these questions haven't really been about the jewellery you are going to make. Instead they are questions that would apply to any business and they are the basis of making a good business plan. Answering them will help you start your business on a sound basis with realistic expectations and help you make a sensible judgement about our last question.

## DESCRIBE YOUR BUSINESS

Can you describe your business; what it does, what it stands for and who your customer is?

You need to have a very clear idea of what your business is and who it is aimed at before you start. If your business is about polymer clay, it is likely to have a different customer base to one selling gemstones set in silver. The profits per piece will be different between those two types of business, as could be the time spent producing pieces.

So you need to look at all your answers to this checklist and decide whether you can achieve what you want from the business with your available resources and time. It may be that you will need to tweak your business idea, but it is better to start with a plan than run blindly into a business.

## SUPPORT WITH YOUR JEWELLERY BUSINESS

For more information on running your own jewellery business, the London Jewellery School runs regular Jewellery Business courses, Intensive Business Bootcamps for budding jewellery designers and a distance learning 'Set up your own Jewellery Business Course'.

Visit [www.londonjewelleryschool.co.uk](http://www.londonjewelleryschool.co.uk) or call 020 3176 0546 for further details. And find the London Jewellery School and Jessica Rose on Twitter – @jewelleryschool @jessica\_roseLJS



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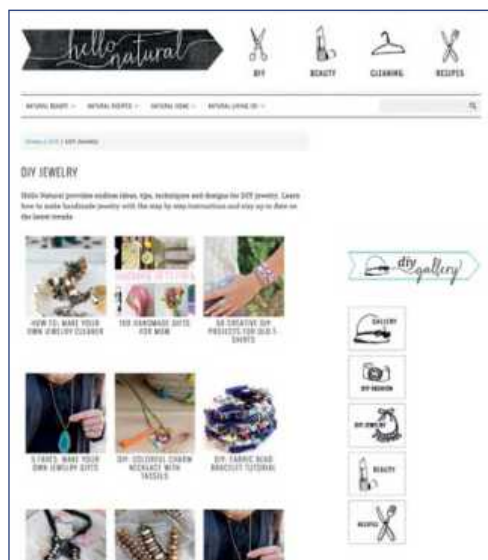
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# WEB REVIEWS

*Lauren Johnson surfs the web for the latest online stores, blogs and jewellery profiles*

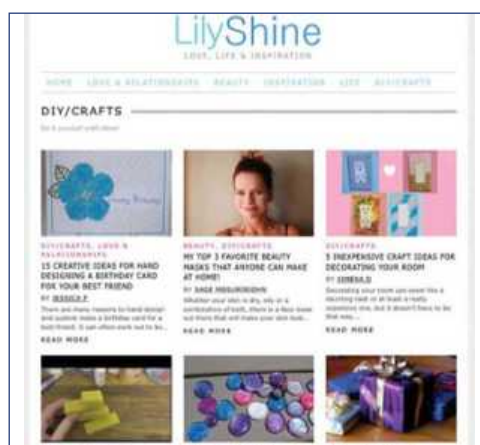


## HELLO NATURAL hellonatural.co

This website is easy and quick to use when looking for a new making idea. It includes plenty of helpful tips on how to make jewellery using only natural materials. This is perfect if you have any old t-shirts lying around, with stylish alternatives to throwing them away – such as fabric bead tutorials (try their How to Make Colorful DIY Bracelets from Fabric Scraps project) and knotted leather. There are simple instructions and handy images to guide your creative journey, plus easy ways of uploading your own DIY projects to share with other makers.

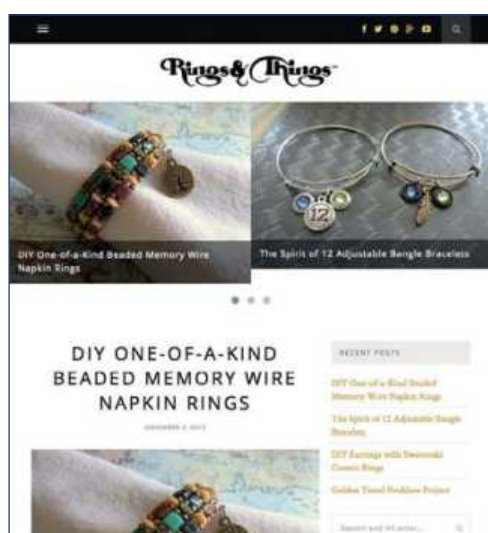
## RINGS & THINGS blog.rings-things.com

If you're looking for new and alternative ways to create jewellery and have a statement piece with a lasting effect, then look no further than Rings & Things. Here there are helpful tips on how to create detailed designs for an elegant piece of jewellery, listing the equipment, materials and tools needed to create the desired effect. Furthermore, the website has useful links to social media sites such as Facebook, Pinterest, Twitter and YouTube, for helpful videos with step-by-step instructions, as well as a chance to discuss and discover faster and more efficient ways of completing the projects.



## ART BEADS artbeads.com

Art beads can help you create a variety of beading products. There are step-by-step video tutorials to help you to complete the look and blogs that give you the opportunity to talk to the creator for helpful tips to enhance the making process. They help you to find ways of purchasing tools and materials needed for the task. There are also DIY projects for all occasions: such as for mothers and their kids, as well as religious, memorable, wedding and red carpet designs. All affordable, these projects are something you must try.



## LILYSHINE lilyshine.com

The upbeat and bubbly DIY crafts/projects page has helpful tips and pointers on how to make recycled jewellery. They are all created from household items that you might never have imagined could be turned into bracelets or necklaces. With video links to show you step by step how to recreate the projects, these videos are clear and easy to understand – with a project outcome of something that will last a while, from nail varnish pendants to zipper bracelets. The website is easy to navigate, through scrolling or searching for specific projects.





# MANDALA HATH PANJA

*Make a statement this year at Christmas parties with an elegant piece of jewellery that will get you noticed. By Tracey Spurgin*

**T**racey has a passion to explore and work with metal clay. She loves to share her ideas and has an enthusiasm that is quite infectious.

The piece has an Indian-inspired theme, from the mandala-inspired pattern in the centre of the focal element, to the piece itself. The Hath Panja is usually worn as a traditional Indian wedding piece. This contemporary version is made with Art Clay silver and filled with coloured resin then finished with simple chain mail.

## RESOURCES

[www.craftworx.co.uk](http://www.craftworx.co.uk)

[www.metalclay.co.uk](http://www.metalclay.co.uk)

## CONTACT

[www.craftworx.co.uk](http://www.craftworx.co.uk)

[tracey@craftworx.co.uk](mailto:tracey@craftworx.co.uk)





## MATERIALS

- 20g Art Clay Silver
- Roller
- Spacers
- Sticky back stencil
- Craftworx Design Stencil 2072
- Tissue blade
- Craft knife
- Needle tool
- Brass brush
- Files
- Water pot and sponge
- Sanding grits
- Polishing papers
- Rubber tip tool
- Paintbrush
- Tumble polisher or radial disc on a rotary drill
- UV resin with assorted colours
- Cocktail sticks
- UV light box
- Assortment of jumpings for the chain mail



## STEP 1

Prepare a work surface with a little Badger Balm. Roll out the clay 1mm thick using a fine needle tool and Craftworx stencil 2072. Pierce out the shape. Remove and store the excess clay, then set the piece to dry.

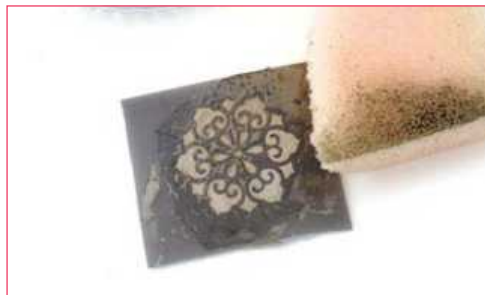


## STEP 2

Now repeat Step 1 using the same size aperture, then use the stencil again with the next (smaller) size, of the same shape aperture to pierce out once again. This creates a frame. Remove the centre section and store with the remains of your clay, before setting the piece to dry. Repeat both Steps 1 and 2 to make smaller versions of the same pieces.

## STEP 3

Once all the pieces are thoroughly dry, use files and sanding grits to refine the edges and the surfaces. Carefully dust the surface of the solid pieces clean. This is essential for the next step. Use a pencil to mark the centre.



## STEP 4

Select a pattern from the stickyback stencil sheet, available from metal clay suppliers. Remove the backing paper. Use your pencil lines to guide you to centre the pattern on the stencil to the clay piece. Using a damp sponge, wipe over the surface of the pattern and clay. The wet sponge will begin to erode or etch away the exposed clay. Take care not to oversaturate the piece with water. Set the piece to dry.

## STEP 5

Once dry, remove the sticky stencil. Next, to attach the frame to the patterned base apply a little paste to the frame and a little water around the edge of the main piece. Gently press these together and remove any excess clay that oozes out. Set to dry.

## STEP 6

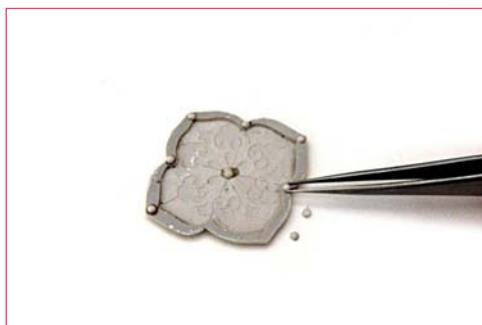
Once the piece has dried, refine the edges with sanding grits and files to make the piece as seamless as possible. If necessary, a little paste or syringe may be applied to fill any gaps.





## STEP 7

Continue to refine this edge on both the smaller and larger pieces.



## STEP 8

More decorative elements can be added. These tiny dots have been made in advance by rolling out a little clay 0.75mm thick. Cover the clay with cling film, then find a cocktail straw. Use the cocktail straw like a regular cookie cutter to make the tiny dots. Allow these to dry, then use a tiny amount of paste to apply each dot. Dry once more before firing.



## STEP 9

Fire the pieces following the manufacturer's instructions in the clay packet. Once fired, wire brush the pieces and then continue to polish. Here, two Sterling silver jumpings have been soldered to the back of the piece. Alternatively drill a hole for the jumping to go through.



## STEP 10

Next oxidise the piece with Liver of Sulphur. Use a soft cloth and polish to remove the majority of the patina. The colour has been added using UV resin. Place a generous blob of clear resin on a tile. Use UV resin colourant or a tiny amount of acrylic paint picked up on a cocktail stick. Mix in well.



## STEP 11

Pick the resin up on the cocktail stick and allow the resin to drop into the recess. Apply two different colours and allow them to mingle. To encourage the resin to the walls of the frame, use the cocktail stick to drag the resin to the areas you want it to sit. This then needs to be cured under a UV light source. One final layer of clear resin has been added to 'fill' it up.



## STEP 12

To assemble the pieces use 1mm thick jumpings formulated into a 2-in-1 chain mail pattern.



## Extra Projects Make a pendant and earrings

The earrings have been made using the same water etching technique. However the pendant has the sticky stencil applied to the dry clay then a thick layer of paste stencilled over the top. Remove the stencil while the paste is still wet. This gives the pattern its raised design.





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# PAISLEY PASSION

*A beautiful paisley pattern and combination of coloured gemstones are used to embellish this simple collar. By Deb Rudge*

Deb is a jewellery designer and artist who also loves to teach. She has recently launched Violet Jacobs her new jewellery company, specialising in individual mixed media designs.

With a rich and varied history, the paisley pattern has travelled the world and been loved by designers for centuries. With a passion for strong design and colour, Deb has focused on this pattern from the past and brought it up to date, reflecting the trends seen in the fashion collections for the Autumn and Winter season.

## MATERIALS

- ▶ Silver-plated collar blank
- ▶ 30cm x 30cm light grey leather, approx. 0.6mm thick
- ▶ 10mm (approx.) mink frosted shell pearl round cabochons
- ▶ 1mm (approx.) haematite micro-faceted rounds
- ▶ 2mm (approx.) shaded amethyst micro-faceted rounds
- ▶ 2mm (approx.) smoky quartz micro-faceted rounds
- ▶ 3mm (approx.) rhodolite garnet micro-faceted rounds
- ▶ Texture sheet
- ▶ Acrylic paint
- ▶ Fine beading thread
- ▶ Beading needles (size 10)
- ▶ Scissors
- ▶ Glue

## RESOURCES

[www.jewellerymaker.com](http://www.jewellerymaker.com)

## CONTACT

[www.violetjacobs.com](http://www.violetjacobs.com)

[deb.rudge@violetjacobs.com](mailto:deb.rudge@violetjacobs.com)



## STEP 5

Stitch loops over the top of the beaded thread to lock it into place.

## Designer tips

- ▶ Hold the needle close to the pointed end when you push it through the leather so that it doesn't bend and break.
- ▶ Keep checking that your stitching is within the outline of the collar blank drawn on the back of the leather.
- ▶ Using beads of different colours, shapes and sizes adds interest and depth to your design. Tube beads or bicones would work well with the faceted rounds, too.







## STEP 1

Spread your leather sheet out onto a flat surface with the smooth side up. Apply a thin covering of acrylic paint in your chosen colour to your texture sheet and carefully roll it onto your leather sheet. Be careful not to drag or slip to keep the image clean and crisp. Leave the paint to dry.



## STEP 2

Decide on the area of pattern you want to embellish. Lay the leather sheet face down onto your flat surface and use the collar as a template to draw around using a ballpoint pen. Mark the centre point at the front with an arrow.



## STEP 3

Carefully glue the shell pearl cabochons onto the leather and leave to dry. Thread a beading needle with some beading thread and tie a knot in one end. Gently push the needle through the leather from the back to the front, holding the leather taut between your fingers. Running the needle along the back of the leather lets you see where it is in relation to your pattern.



## STEP 4

Start adding beads onto your needle two or three at a time, gently stitching through the leather and following along the lines on your print. In some areas it will be possible to add up to five beads, depending on the section of pattern you are following.



## STEP 6

Work back through sections of beads with your needle and thread once they are sewn onto the leather to make sure the lines are smooth and flow. Continue to add your beads throughout your design until you have created a section of pattern to sit at the front of your collar.



## STEP 7

On the back of the leather, measure from the arrow on the outline out to each side. Mark with pen where you need to cut each of the side sections, then cut. Offer up the leather to the collar and put a small scratch mark with a pin where the leather finishes on each side. Do not cut the long sides yet.



## STEP 8

Apply glue across the top surface of the collar up to the scratch marks. Line up the arrow on the back of the leather with the centre of the collar blank and press the leather firmly onto the glued section. Once this is dry, trim the excess leather with sharp scissors using the collar blank as a guide.



## STEP 9

Apply PVA glue to the cut edge of the leather to smooth down the fibres. Once dry, use an emery board to sand the leather edge down if required and then reapply PVA glue to seal.

PHOTOGRAPHS: LAUREL GUILFOYLE, DEB RUDGE



## Extra Projects Make earrings and a bracelet

### EARRINGS

Embellish a small detail of your printed pattern in the same way as for the collar and use as an element in an earring design. Remember to glue a backing onto the leather to hide the stitching.

### BRACELET

A simple and stylish bracelet can be created using a 2cm strip of the printed leather, glued onto a metal bracelet blank. This is a great way to use up the rest of the print left over from the collar.





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*By Katie Holloway*



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# SPOTTED BANGLE

*Use round copper wire to make this spotted bangle. By Tansy Wilson*

Using round copper wire embedded into silver can create a stunning spotted design, especially if you 'heat treat' the copper to show off the beautiful colours it can go. This design looks simple, but it contains a lot of soldering techniques and therefore requires a lot of patience.

## MATERIALS

- 200mm length of 5mm copper wire
- 200mm x 10mm x 1.6mm Sterling silver sheet
- Centre punch
- Drill and drill bit
- Emery paper (medium) and files
- Piercing saw
- Vice
- Soldering block
- Soldering iron, solder and flux
- Nylon-headed mallet
- Bangle mandrel
- Pickle

## RESOURCES

**5mm round copper wire:** [www.wires.co.uk](http://www.wires.co.uk)  
**Sterling Silver sheet:** [www.bettsmetals.com](http://www.bettsmetals.com)  
[sbs@bettsmetals.co.uk](mailto:sbs@bettsmetals.co.uk)  
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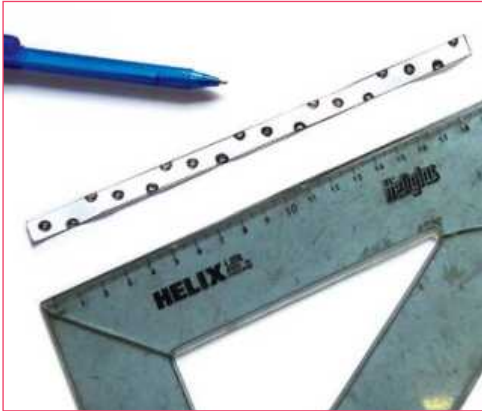
## Designer tips

- An average adult-sized wrist will require a 200mm length of sheet to form a closed bangle.
- Test the size of your required drill bit on a scrap of any type of metal to check that the wire fits snugly inside the hole. Some wires can be metric or imperial in measurement, so this will ensure you have the exact right sized drill bit for your wire.



## Fashion inspiration

Printed shirt, £29, [www.laredoute.co.uk](http://www.laredoute.co.uk)



### STEP 1

Planning your spots is essential so you do not make a mistake on your silver sheet. I have used 5mm wire randomly all over, but you could use 3.2mm, 4mm and 5mm wire to make different sizes of spotty pattern.



### STEP 2

Place your finished design on top of your silver sheet and then using a centre punch, mark each hole onto the silver sheet.



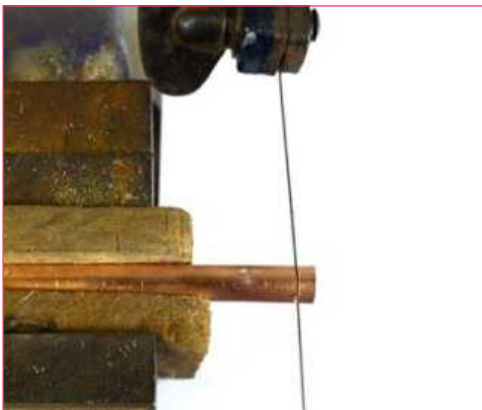
### STEP 3

Having used 5mm wire, a 5mm drill bit has been used to make all the holes. Ensure your sheet is held tightly in a drill vice or similar grip to keep it flat and stable whilst drilling.



### STEP 4

Using medium grade emery paper, sand the exterior surface of the copper wire so it is clean and shiny. This removes a lot of grease residue and will make soldering easier.



### STEP 5

Place the wire into the jaws of a vice, preferably between two pieces of soft wood so the jaws do not damage the surface of the wire. Then using a piercing saw cut approx. 3–4mm slices of wire.



### STEP 6

Remove any plastic film from your silver sheet and rub both surfaces with emery paper to remove any burrs created from drilling the holes. Place onto a flat surface and insert all of your cut pieces of copper wire into each hole.



## STEP 7

Carefully place the silver strip onto your soldering block, ensuring the copper wire is completely through each hole. Coat each spot in flux and add a tiny square (paillon) of hard silver solder to each one.



## STEP 9

Once filed smooth, use a smaller graded file and emery paper to obtain a really smooth surface on both sides. You can then polish one side to a high shine.



## STEP 11

Place the bangle back onto your soldering block. This time use easy solder paillons to solder the join together. Pickle and rinse. Use a file if necessary to clean the join up and repolish the surfaces if required.



## STEP 8

Heat gently at one end so the flux bubbles and then concentrate the heat on one spot at a time, ensuring the paillon melts and runs around the copper wire. Work your way along the entire strip. Pickle and rinse. Then use a very coarse file to remove the top and bottom of each wire protruding from the holes.



## STEP 10

Carefully bend the strip around a bangle mandrel so that both ends meet together. Using a nylon-headed mallet will help to form this shape and hammer out any kinks that can appear near the drilled and filled holes.



## STEP 12

Clean your entire bangle with a silver polish and cloth so there are no grease marks. Finally, to make the spots really show up you can place the bangle back onto your soldering area and heat very gently with a large flame so the copper heats up and changes colour. Leave to air-cool.

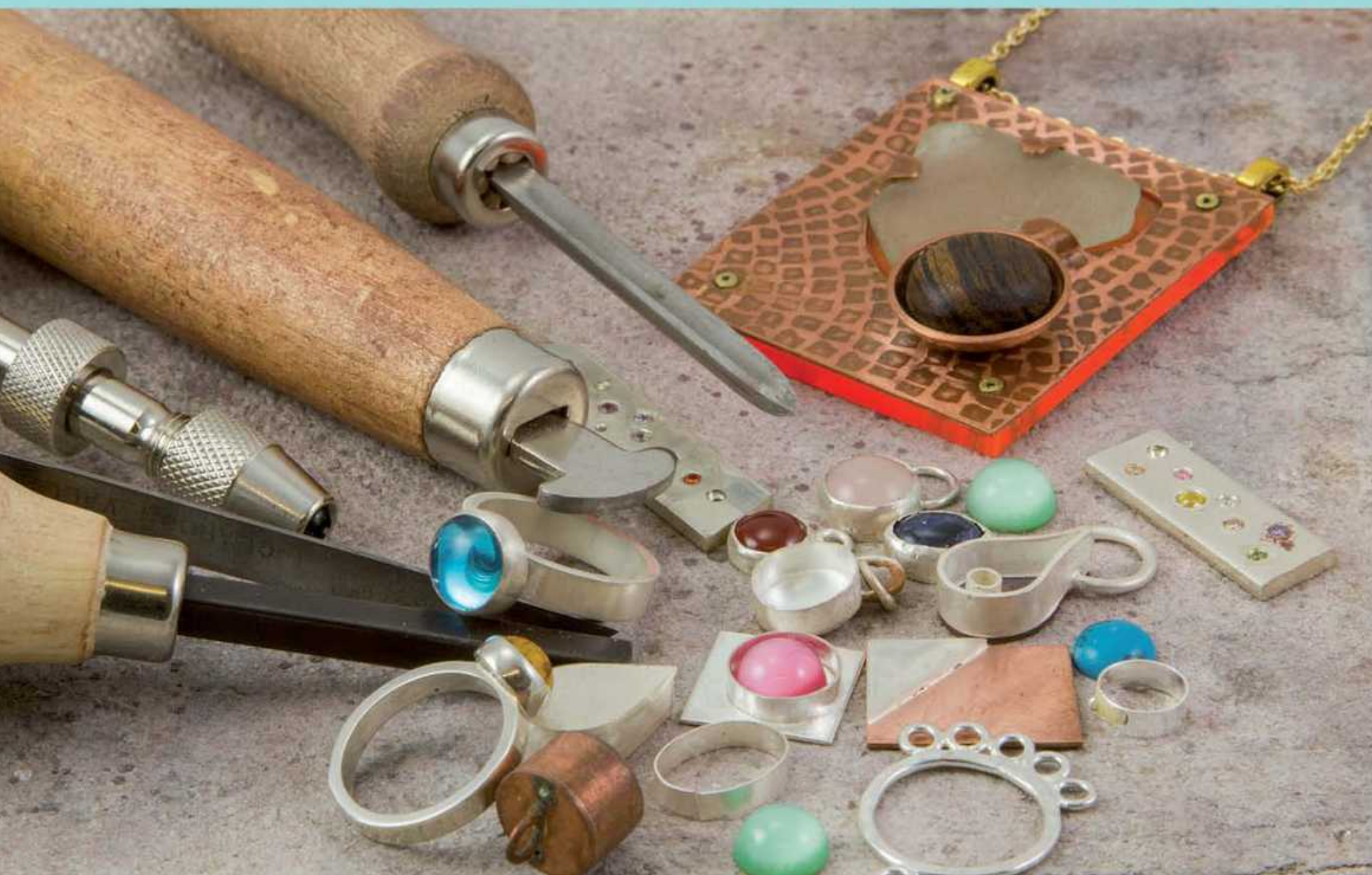
## Extra Project Make a simple pendant

If you want to start off with a simple project that uses the same techniques as the bangle, make a flat pendant shape following Steps 1–9. This will avoid the steps of bending the shape after soldering, making it much easier to manage. You can purchase copper round wire in an array of different sizes so you could have small spots going to larger spots as a design feature.



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# HEART-LEAF FOCAL NECKLACE

*Make an etched heart-leaf pendant necklace with bright, cheerful colours. By Linzi Alford Buckmaster*

When a copper heart blank is given a different twist – it becomes a leaf on this necklace. Made using an etched metal blank, the focal piece is coloured and domed to become the subtle centre of attention. Teamed with pink beads and enamel leaves and flowers, this necklace will chase away the winter blues.

Linzi Alford Buckmaster owns MagPie In The Sky Designer Jewellery and has been a jewellery maker for five years. She trained in silversmithing. Her first book, *Jewelry For All Seasons*, has recently been published, featuring nature-inspired projects.

## RESOURCES

30mm copper heart blank, Vintaj patina:  
[www.missmagpiessupplies.co.uk](http://www.missmagpiessupplies.co.uk)  
Cloisonné metal leaf beads:  
[www.bigbeadlittlebead.com](http://www.bigbeadlittlebead.com)

## CONTACT

[www.magpieinthesky.co.uk](http://www.magpieinthesky.co.uk)  
[www.facebook.com/magpieinthesky](https://www.facebook.com/magpieinthesky)  
[linzi@magpieinthesky.co.uk](mailto:linzi@magpieinthesky.co.uk)



## MATERIALS

- 30mm copper heart blank
- 2 x 28mm x 16mm green cloisonné metal leaf beads
- 41cm organza ribbon and cord lengths
- 2 x bronze foldover cord ends
- 6cm chain for extender
- 4 x 10mm glass leaves
- 3 x 8mm pink agate drusy beads
- 2 x 14mm faceted agate rondelles
- 4 x Swarovski slider enamel flowers
- 10 x 50mm headpins
- 15mm trigger clasp fastener
- 5mm and 8mm bronze jumpings
- Round nose, bent nose, chain nose and nylon jaw pliers
- Doming block
- Hammer
- Wire cutters
- Paintbrush
- Vintaj patina moss green
- Krylon sealer matte spray
- Heatgun or torch
- Heatproof block or cloth



## STEP 1

Etch your metal blanks using the technique on page 28. Ensure the metal blanks are sanded and polished after etching. The process can leave rough and sharp edges and a gritty surface that can be removed by working way through grades of sanding (coarse to fine), and then polishing with a relieving block (or nail buffer)



## STEP 2

Place the heart-shaped blank into the shallowest cup possible on the doming block. Place the rounded end of the doming punch onto the reverse of the blank and tap gently with the hammer until the blank starts to adopt the curve. Move around within the cup until the blank is uniformly curved. To make the doming deeper, move into a more curved cup and repeat.



## STEP 3

Apply Vintaj patina with a brush. It is quick drying, so it may help to pour a little onto a sheet of paper to dip the brush into. You can highlight the leaf veins with copper ink or you could simply lightly sand the patina back once dry to reveal the copper underneath.

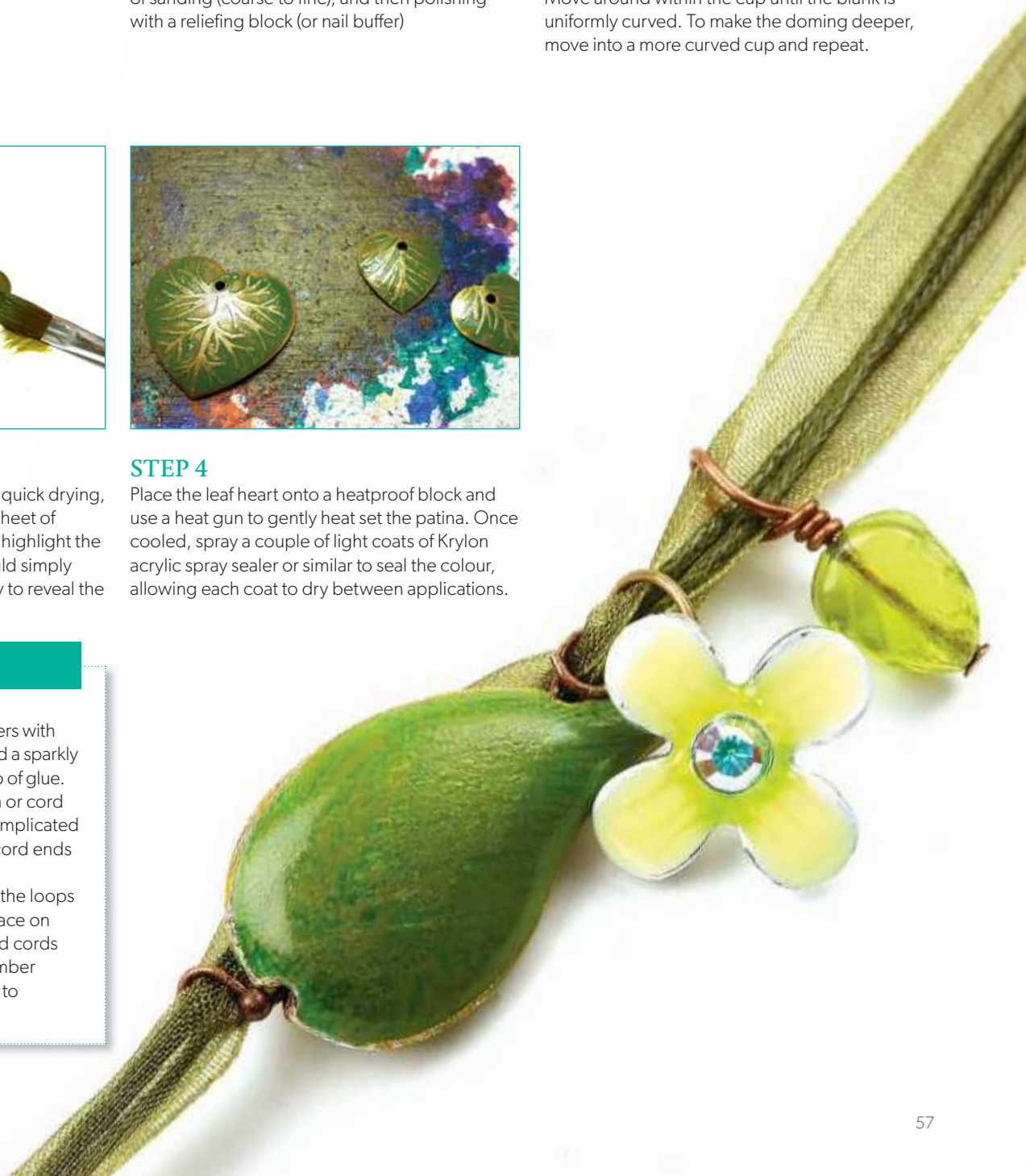


## STEP 4

Place the leaf heart onto a heatproof block and use a heat gun to gently heat set the patina. Once cooled, spray a couple of light coats of Krylon acrylic spray sealer or similar to seal the colour, allowing each coat to dry between applications.

## Designer tips

- Replace the enamel flower sliders with any flowers. You can always add a sparkly crystal to the centres with a dab of glue.
- Add as many lengths of ribbon or cord as you wish to make a more complicated multistrand design; use extra cord ends to secure multiple lengths.
- As an alternative to squeezing the loops to hold the bead dangles in place on the ribbon, knot the ribbon and cords in between each bead. Remember to allow extra length of ribbon to accommodate this.





## STEP 5

Lightly sand the enamel leaf beads to remove the shiny coating. Paint with patina as in Step 4 to make the colour more similar to the leaf. Of course, if you are happy with the colour then omit this step.



## STEP 6

Construct beaded dangles by adding beads to 50mm headpins and making wrapped loops (see page 96). Use the wider part of the round nose plier jaws to make large loops that will slide over cord and ribbon lengths. Add jumpings to one of the loops on the reverse of the flower sliders. Thread wire or a headpin through the enamel leaf beads and make a simple loop at each end.



## STEP 7

Attach a foldover cord end to one end of three sections of organza ribbon and cut the cord to 41cm length. Use pliers to squeeze the cord end closed and add a dab of glue inside the folds to hold very securely. Slide the beads and leaves along and into position. It helps to set them out in the correct order first.



## STEP 8

When all beads and dangles are added, fasten a cord end to the open end of the ribbon and cords as in Step 7. Using jumpings, attach a trigger clasp fastener and a chain extender to the cord ends. Add a bead dangle for decoration to the extender chain.



## STEP 9

Using nylon jaw pliers so as not to mar the wire, squeeze the loops of the beaded dangles gently so they are held in place along the ribbon length.

## Extra Projects Make earrings and an alternative necklace

### EARRINGS

Etch and patinate smaller metal blanks to create a matching pair of earrings. After sealing the patina with spray and allowing the sealer to dry. Add jumpings and earwires to finish the earrings.

### NECKLACE

You can make many variations of this necklace design. Here this one has been made with matching brightly coloured ribbon and cord. It uses less bead dangles leaving a bigger focus on the pendant piece.







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Cufflinks by Josef Koppmann

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# TEXTURED GEMSTONES

*Create a beautiful graduated necklace using gems and unusual textures.*

*By Emma Gordon*

Silver clay is an ideal medium in which to explore texture and pattern. It lends itself so well to taking texture – and there's texture to be found everywhere! In this project Emma wanted to show new ways of finding texture – this project uses a piece of textured wallpaper and a ceramic pottery stamp.

Emma loves working with Silver Clay and loves the versatility of the medium. She has been working professionally with silver clay since 2007 and holds full PMC certification, Level 1 Art Clay Certification and is a proud graduate of the MCSJ Silver Clay Diploma.

## MATERIALS

- 16g of PMC3
- Workmat
- Roller
- Playing cards or slats
- Badger Balm or olive oil
- Piece of textured wallpaper
- Ceramic stamp
- Cookie cutters or stencils
- Needle tool
- Fine silver bezel cups
- Cabochon stones
- Rubber block
- Sanding paper
- Cocktail sticks
- Fine paintbrush
- Firing equipment
- Agate burnisher or tumbler
- Tin foil
- UV resin
- Resin colourant/mica powders
- UV lamp
- Bezel pusher (setter)

## RESOURCES

PMC3 & fine silver bezel cups:  
[www.bluebelldesignstudio.co.uk](http://www.bluebelldesignstudio.co.uk)  
 UV resin: [www.metalclayltd.co.uk](http://www.metalclayltd.co.uk)

## CONTACT

[info@silverclayschool.co.uk](mailto:info@silverclayschool.co.uk)  
 07782 324258





PHOTOGRAPHS: LAUREL GUILFOYLE, EMMA GORDON



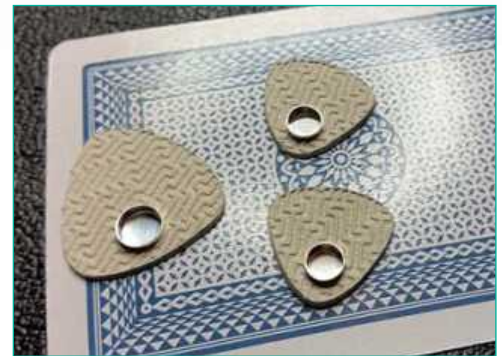
## STEP 1

To use a ceramic stamp, you need to roll out your clay a bit thicker than normal. I have rolled out my clay to six cards thick. Apply Badger Balm to your rolled-out clay and to your ceramic stamp – the ceramic stamp is porous so has a tendency to stick to the silver clay. Apply the pressure evenly when you press down. Cut the shape out with a template and needle tool or a metal cutter.



## STEP 2

Roll out your silver clay and texture it normally. Cut out your shapes using a template or cutter. Decide on where you are going to set your stone according to your design. Ensure that you have a template that matches the size of the bezel cup you want to set – it needs to be very slightly bigger than the bezel cup to allow for shrinkage during drying. Leave aside to dry.



## STEP 3

Leave all elements aside to dry. Ensure your bezel cups are sitting in the holes you have cut and make sure that the pieces are laid on a flat surface to dry. If possible dry slowly, this will ensure that the pieces do not warp around the bezel-cup setting. If you use a drying method, keep the setting at low.

## Designer tips

- ▶ When setting your stone in the bezel cup, if you think the stone is likely to be a tight fit then place a piece of cotton thread underneath your stone. This means you can pull it out if it's not set in straight.
- ▶ Always set your stone according to the face of a clock, start at 12, then go to 6, then go 3 then 9. Always work at opposite sides when setting a stone in a bezel cup. It prevents the stone from rocking and being set squint.
- ▶ If you don't apply an open flame to your resin before curing, you risk having trapped air bubbles rise to the surface and pop, leaving unsightly pock marks in your work. These can be eliminated by applying a little more resin and recuring.



## STEP 4

Use sandpaper to tidy and groom all pieces. Pay attention to the hole you cut for the bezel cup. Remove the bezel cup and use a cocktail stick wrapped in sandpaper to tidy up the hole. Take the opportunity to make sure that the hole is still slightly bigger than the bezel cup – it may have shrunk a little during drying.



## STEP 5

Once groomed and ready for firing, lay on a flat surface to allow the hole you have made for the bezel to shrink evenly, again this is to ensure that your pieces do not warp. Your pieces can be fired either with a torch or with a kiln. Just make sure you are vigilant if hand firing, since the bezel cups are very thin silver and are likely to melt if the temperature gets too high. Once fired, polish and finish as normal.





## STEP 6

To set the stone, use a bezel pusher. Take the bezel pusher and start at position 12 (on the face of a clock), hold the stone in place with your finger and gently push the bezel cup in. Go to the opposite side (6 o'clock) and repeat. Then repeat for 3 and 9 o'clock. Continue, working at opposite sides to stop the stone rocking. Use the flat tip of the bezel rocker to smooth out the top.



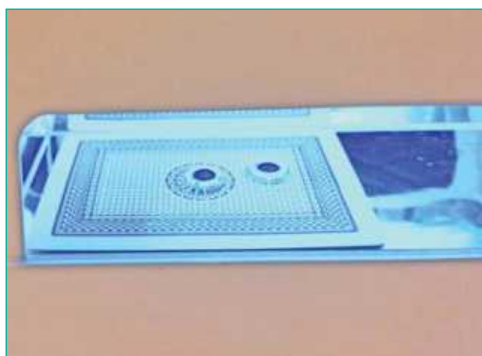
## STEP 7

Mix up some mica powder with UV resin on a piece of tin foil. Using tin foil is good because it can be disposed of easily when finished. Use a cocktail stick and mix from the bottom to minimise bubbles in the resin.



## STEP 8

Fill the recess with the coloured resin. A cocktail stick is ideal for this job. Let the resin drop into the recess; take your time and be patient. Use another clean cocktail stick to move the resin into any nooks and crannies. If you keep your piece on a playing card then you will be able to look at it at eye level to check. Keep adding resin until it becomes a dome.



## STEP 9

When you've finished adding the resin, draw a lighted flame over it for a second or two; a lighter is ideal for this job. This will get rid of any air bubbles that have risen to the surface before curing. Place under a UV lamp for the prescribed time by the UV resin manufacturer. Once cured, your piece should be ready to assemble with the rest. Use matching beads and jumpings to link all the components together.

## Extra Projects Make earrings and a ring

### EARRINGS

Instead of setting a stone in the bezel cups, try filling with resin like these earrings. Applying Liver of Sulphur also changes the look of your pattern.

### RING

Experiment with colour and apply to a ring topper for a colourful alternative to a stone setting.



## Fashion inspiration



Cape-style top, £26, [www.bonmarche.co.uk](http://www.bonmarche.co.uk)



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# CIRCLES OF COLOUR

*With this pendant, you can mix your circles to match your mood. Make them any size, colour or shape depending on your outfit. By Debbie Bulford*

Debbie is a jewellery designer who loves to teach like-minded, creative people on her many polymer clay workshops.

The idea for the decreasing circles came to me when I tried on a necklace in a high street store and thought: 'perfect shape, but I wish I could change the colour.' The interchangeable cords and circles give you an endless colour box to play with.

## MATERIALS

- 300g Pebeo Siligum silicone moulding paste
- ½ block (in each colour) of Premo! Sculpey: Navy Blue, Denim Blue, Cadmium Yellow, Alizarin Crimson, Orange, White and Olive Green
- Extruder
- 1m buna cord
- 2-hole bead
- Large-hole bead
- 2 x crimp covers

## RESOURCES

[www.pebeo.com](http://www.pebeo.com)  
[www.hobbycraft.co.uk](http://www.hobbycraft.co.uk)  
[www.jewellerymaker.com](http://www.jewellerymaker.com)

## Extra Projects Make earrings and a bracelet

### EARRINGS

Don't forget to complete the set with a pair of earrings. Keep a few slices of your cane to add to coordinating backing clay and earring findings.

### BRACELET

Use your leftover canes and scrap clay to make matching beads for a stunning bracelet. Just add bracelet findings.



## CONTACT

[www.sodebbiebulford.com](http://www.sodebbiebulford.com)  
[debbiebulford@aol.com](mailto:debbiebulford@aol.com)



## Designer tips

- ▶ Use beads with a sparkle, such as fabulous gemstones to give a new look with your clay.
- ▶ It is so important to use good quality, eyecatching findings that can change the look and feel of a piece of jewellery.
- ▶ If you have problems finding beads with large holes either: use your polymer clay to make your own – or look for wooden beads that tend to have larger holes or can be drilled to make the hole larger.
- ▶ If any Premo! Sculpey colours listed are no longer available, visit the website [www.sculpey.com](http://www.sculpey.com) to find out the closest available colour and also how to mix colours.



### STEP 1

Use scrap polymer clay to form a shape to make a mould, then bake according to the manufacturer's instructions. Mix equal quantities of the blue and white paste for one minute until a uniform colour is reached. Push the shape into the moulding paste and leave for five minutes. Use the mould and more scrap clay to create your ring.



### STEP 2

Choose 6–8 shades of polymer clay. Feed the clay through a clay roller on the thickest setting or use an acrylic roller to roll flat. Cut 10mm round disks and stack them on top of each other, then insert into the extruder. Use the disc that looks like a cloverleaf, place in the cap and attach to the extruder. Turn the threaded bar to push out the clay.



### STEP 3

Repeat the above using a disc with a medium circle. Cut the clover shape into 3cm lengths that are easy to handle. Use the long tubes to place around the clover shape like a dotted frame. You now have another set of canes to use.



### STEP 4

Slice your canes as thin as possible and cover a sheet of clay large enough to cover your design. Use a cutter slightly smaller than the centre hole of the circle to give a neat finish, and then carefully cut the outer edge using a craft knife or a circle cutter. Bake according to the manufacturer's instructions. Sand and polish once cool.



### STEP 5

To create the inner circle, repeat the above instructions. If you would like a contrast inner circle, repeat Step 1 and press a texture sheet into the circle. The design can be covered with mica powder, foil flakes or left smooth, if you wish. Bake according to the manufacturer's instructions.



### STEP 6

Take 1m of buna cord and use crimp covers to finish the ends of the cord. Feed through a two-hole bead (this could be made from polymer clay), then pass the loop through a large hole bead. When you assemble your necklace, feed the loop from front to back through both circles, and pass the other end (with the two-hole bead) through the loop and pull.





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## What inspires Layla Rous

*Nature and her rural surroundings inspire the quirky jewellery of Layla Rous. By Kira Withers-Jones*

### MY DESIGNS

I started making jewellery when I was really young, but just simple little things like friendship bracelets. I studied graphic design at university but decided it wasn't for me, so I spent the summer after finishing my degree experimenting with jewellery design. It was so much fun! I started selling my designs at local craft fairs and it just went from there. I opened an Etsy shop and that really helped my jewellery to be seen by a wider audience. Off the back of Etsy I started getting interest from shops who wanted to sell my designs and I now have over 50 stockists all over the world.

### MY INSPIRATION

I take inspiration from the Suffolk countryside, nature and wildlife. I love animals and a lot of my designs feature scenes from nature that I see while walking my dog, such as birds or a squirrel in a tree, or rabbits hopping around a field. I love finding colour palettes in nature too. I usually take a quick picture on my phone of something that inspires me and I then do sketches when I get home. I then work those sketches into final jewellery designs.

### MY TECHNIQUES

I make fun, quirky jewellery using my original illustrations. I mostly work in shrink plastic and laser-cut wood, two materials that allow my illustrations to retain their detail and personality. I like to look for patterns in objects that I find in nature. Experimentation has led me to remove all of the unnecessary details from a design, replacing what was left with geometric shapes and patterns. My most recent collections have involved hand painting my laser-cut designs. The designs from my latest 'Secret Garden' collection feature two layers of hand painted, laser-cut wood.

### CONTACT

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Layla-amber.co.uk  
@laylaamber



# COPPER LEAF PENDANT

*Take inspiration from nature and capture the essence of its most beautiful patterns with intricate leaf veins, engraved onto metal. By Lisa Floyd*

Lisa has recently returned to full-time study and is looking forward to researching and developing designs as well as learning new skills and techniques.

For this project, Lisa has set out to try and capture some of the beautiful motifs foliage has to offer. Using copper sheet, she has created a simple, outline leaf shape and etched a simplified pattern of veins running through a leaf blade to make a tactile pendant.

## MATERIALS

- ▶ Copper sheet
- ▶ Piercing saw and blades
- ▶ Selection of needle files
- ▶ Fine and ultra fine sanding paper and sanding sticks
- ▶ Drill or hole punch
- ▶ Engraving tool
- ▶ Acrylic paint in medium yellow, light green and crimson
- ▶ Cotton buds
- ▶ Liver of Sulphur, oxidising solution
- ▶ Acrylic glaze sealant (or other suitable sealants)
- ▶ Renaissance wax
- ▶ Reel of raw 1.25mm (16 gauge) copper wire
- ▶ Length of 0.8mm (20 gauge) raw copper wire
- ▶ 6 small round beads
- ▶ Ball pein hammer, jewellery pliers and cutter

## RESOURCES

[www.alchemyandice.com](http://www.alchemyandice.com)

## Designer tips

- ▶ Use test pieces throughout to try out paint/colour options (alcohol inks, patinas or enamels can be used as an alternative) and samples of engraving techniques.
- ▶ Sample different sealants to achieve the effect you require, Diamond Glaze™, acrylic coating or doming Ice Resin® will give varying finishes (note, not all are waterproof).
- ▶ Further advice on saw blade sizes and choosing sealants are available from the supplier listed.

## STEP 1

Choose a square of copper sheet for the size pendant required. If drawing freehand from your own photograph, measure the square and reproduce the same size onto paper. Using a ruler, measure and draw lines to split into four even squares. Add diagonal lines at the points where the jagged cuts will be. This grid will help position your leaf outline. Trace onto tracing paper and cut out the outline.



## STEP 5

Squeeze out small amounts of yellow, green and red acrylic paints. Wet a clean cotton bud and mix a small amount of yellow paint to start. Dab onto the shiny side, aiming for a thin but not too watery covering. For this design, a blended finish was achieved by quickly adding a tiny amount of watered-down green colour and finally highlights of red. Allow to air-dry thoroughly.

## CONTACT

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## STEP 2

Stick the template onto the metal with PVA glue, ready to cut out. Start to saw along the outline to the first jagged section then remove the blade, start again further down and from the edge, completing the 'teeth' shape. If the blade is difficult to remove, avoid pulling, as the blades may snap, instead move the saw up and down gently while retracting the blade through the metal cut.



## STEP 3

To define the jagged edges, use a selection of needle files. An angled triangle file will help form the neat grooves at the base of the cut. Hold the file low and long and file away from you in smooth, considered movements. Use a half-round and flat-edged file for larger edges and curving. Use ultra-fine grade, shaped sanding sticks and paper for hard-to-reach areas and finishing.

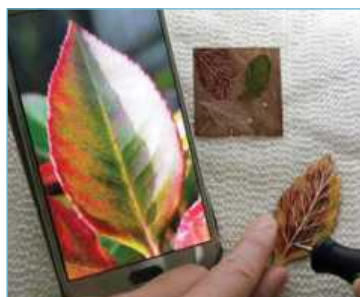


## STEP 4

Punch or drill a small hole through the stem section. Use a flat, ultra-fine grade sanding stick to smooth out any score marks and to round off sharp points. Use a Dremel-style polisher to finish. Any areas requiring more work will be highlighted and can be resanded and polished. Darken the back and edges with oxidising solution, sanding to finish. Wash thoroughly to degrease it before painting.



PHOTOGRAPHS: LAUREL GUILFOYLE, LISA FLOYD



## STEP 6

A pattern can be added to the metal with an electric engraving tool. With the leaf image as a guide, try out test pieces first. Position the pendant at the best angle for you to engrave the design smoothly in simple movements. Hold the engraver firmly and place onto the metal leaf base before sweeping it away from you in a fluid movement. Continue, altering the pendant's position to ensure even markings.



## STEP 7

Seal the pendant design with a thin coat of acrylic glaze. Apply and spread with your fingertip and allow thorough drying before adding a second coating. For the necklace sections, hammer a length of 1.25mm wire slightly flatter, before lightly adding markings along it with the narrow edge of the hammer. Cut six 8cm lengths, file and loop both ends and shape with fingers to create two opposite, slight curves.



## STEP 8

Create six bead links with 0.8mm wire. Place the bead on a wire length and form a medium-sized double loop with round nose pliers. Push the bead tight to the loops and form same size loops on opposite side, tightening before snipping. The curved sections and loops can be oxidised to darken the raw copper's brightness. Wash and use wire wool to bring out the patterns on the wire. Polish with Renaissance wax.

## Extra Projects Alternative pendants

Use Vintaj® blanks to make simple pendants. Engrave a feather onto the metal and add to a bead necklace. Tape three square blanks together and paint half of a large leaf design onto all sections. Separate and punch holes where required, seal and connect sections in random positions to create a new pattern.



## STEP 9

To attach the pendant, cut an 8cm length of 1.25mm wire. Add the pendant to the centre, cross the wire and twist to form a loop. It may help to grip the loop firmly with flat nose pliers whilst shaping. Hammer the ends, loop and shape as in Step 7. Make two smaller versions of Step 7 for the ends of the necklace. Attach all the sections together, finishing with simple 'S'-clasps.

# CAPTURED CABOCHON

*Use bold copper to simply surround stunning stones and let them shine!*

*By Laura Binding*

Laura is a jewellery maker and teacher who specialises primarily in wirework. She also loves to explore other mediums and create unique personal jewellery.

This pendant is a perfect way to set and showcase cabochons in particular, but you can use any stone and mirror the stone's markings by making textures on the metal and still bringing the best out of the stone used. The pendant is bold yet still comfortable and can be worn with any outfit!

## MATERIALS

- 0.5mm copper sheet
- Copper-plated copper chain
- Copper-plated jumpings
- 1.25mm bare copper wire
- Labradorite stone or other focal stone/cabochon
- Marker pen
- Tinsnips or jeweller's saw
- Steel wool
- Texturing hammer
- Liver of Sulphur patina
- Metal hole punch
- Bail-making pliers





## Designer tips

- ▶ If using a drilled gemstone, cut two ends of balled headpins off and glue them in the ends of the stone as an extra feature.
- ▶ Stamp some personal words, a quote or names on the back of the pendant to personalise it.
- ▶ You can make several different types of chain, as the bail is large enough.

## Extra Projects Make a ring and a cuff

### RING

Cut a strip of copper about 10mm wide and cut taper one edge to a point. Texture the piece with a hammer, then form around a metal ring mandrel and trim to size. Hammer to keep the shape.

### CUFF

For the cuff, cut a length of copper approx 5cm wide, draw around the cabochon, hole punch, but wrap the wire around the stone instead to secure it to the cuff.



### STEP 1

Place your stone onto the copper sheet and use a permanent marker pen to draw around the stone. You can then draw your outer shape and pendant size around your template ready to cut.



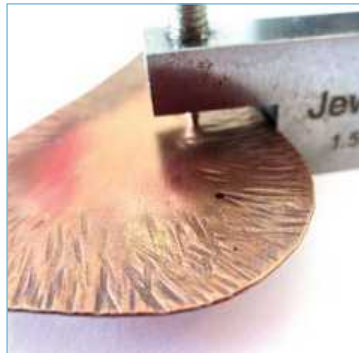
### STEP 2

Use tinsnips or a jeweller's saw to cut the shape from the sheet. Use a file to remove any sharp edges and round any corners, make sure there are no metal splinters around the edges and then use a sandpaper sponge around all the edges to make them nice and smooth. Use a piece of steel wool to polish up the piece and remove the marker pen.



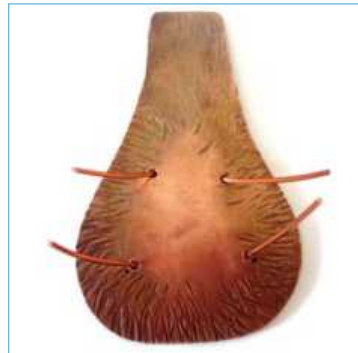
### STEP 3

When you are happy with the shape and have finished it, place it on a metal block or anvil and use a texturing hammer to create texture around the edges of the shape leaving the centre plain. Place it into a Liver of Sulphur mix to patina and enhance the texture created. Use some steel wool to polish some of the patina off.



### STEP 4

Place the stone back in the centre and use the marker pen to dot four points around the edge of the stone where you want the prongs to go. (You could do more if you wanted). Use a metal hole punch to punch the holes. I used a 1.5mm hole to allow the wire to fit snugly through.



### STEP 5

Cut two short lengths of 1.25mm wire and use pliers to create right angles so that they will go through the holes created from the back. Make sure the wires are tight to the frame. Place the stone back in between the prongs and fold the wires snugly over the stone.



### STEP 6

Gently bring the wires back up, trim to equal lengths for the prongs and cut. Remove the stone and gently hammer and flatten the ends of the prongs, replace the stone and fold securely back over the stone to set. Use bail-making pliers to form the bail by folding the top section towards the front of the pendant.



## RESOURCES:

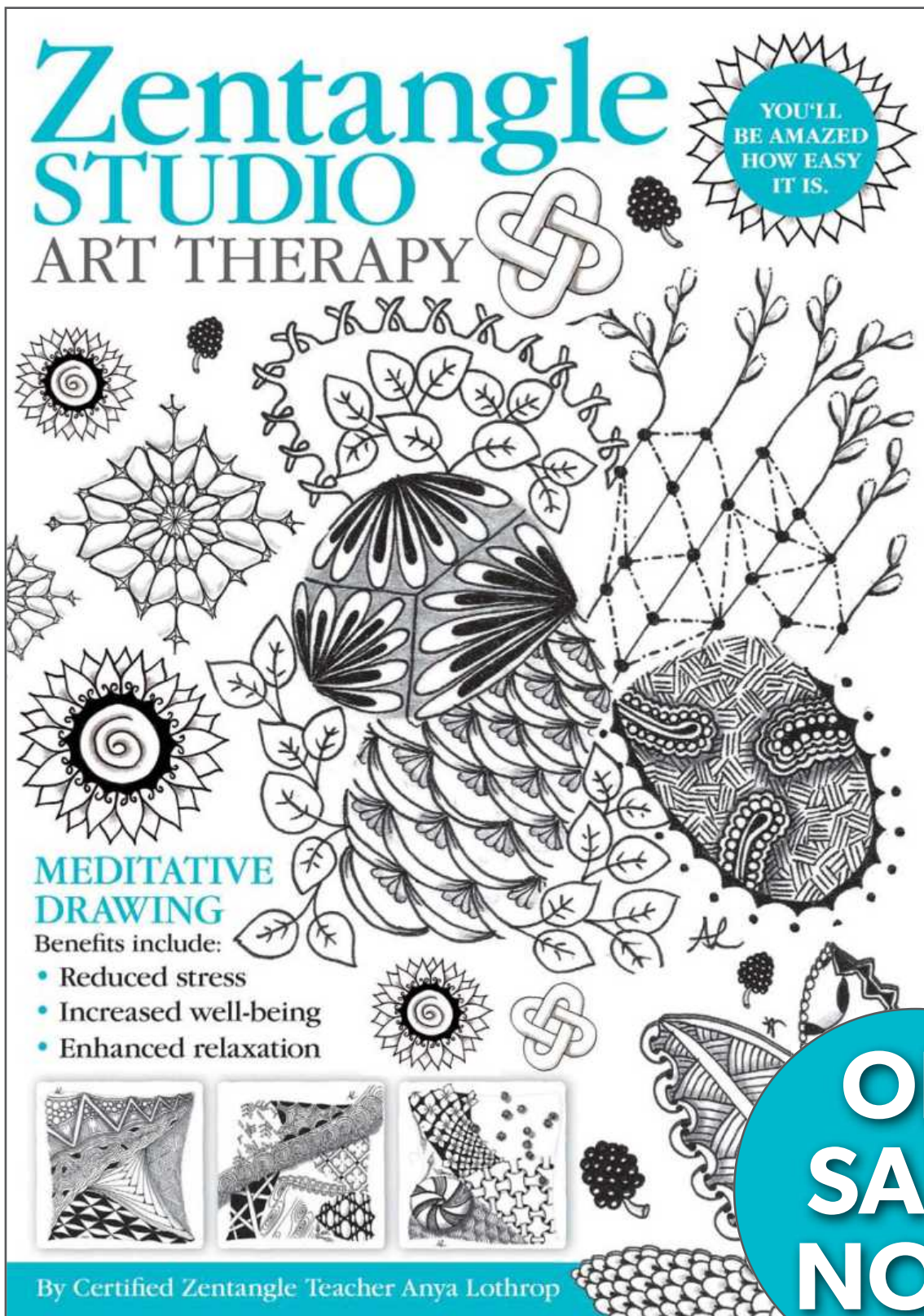
[www.jewellerymaker.com](http://www.jewellerymaker.com)

## CONTACT DETAILS

[www.youuniqueyou.com](http://www.youuniqueyou.com)

[www.facebook.com/youuniqueyoujewellery](https://www.facebook.com/youuniqueyoujewellery)

[youuniqueyoujewellery](https://www.facebook.com/youuniqueyoujewellery)



# Zentangle Studio

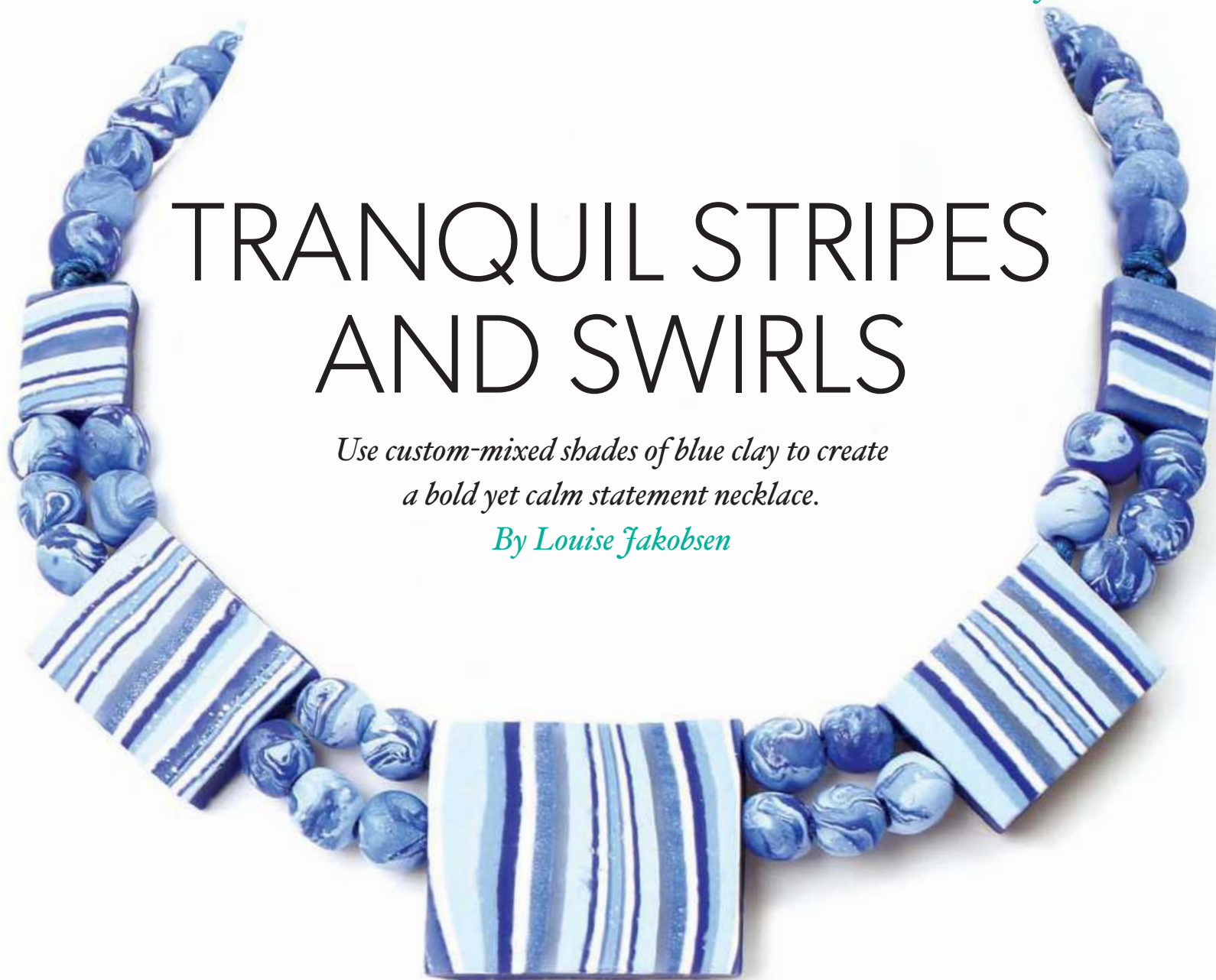
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# TRANQUIL STRIPES AND SWIRLS

*Use custom-mixed shades of blue clay to create a bold yet calm statement necklace.*

*By Louise Jakobsen*

Louise is a craft designer and tutor inspired by mixing textures and materials. She delivers workshops and parties around Yorkshire and is a guest designer and workshop Leader for Jewellery Maker.

Louise says this idea developed from looking at patterns all around us. Barcodes are something we see every day but probably never really think about. Louise wanted to see if she could use their structure of different sized stripes to create something beautiful by layering varying shades of blue polymer clay.

## CONTACT

[www.facebook.com/CapricornCreations](http://www.facebook.com/CapricornCreations)  
[louise@capricorncreations.co.uk](mailto:louise@capricorncreations.co.uk)  
[@CapricornCreate](https://www.instagram.com/CapricornCreate)

## MATERIALS

- Premo! Sculpey polymer clay (Ultramarine Blue)
- Premo! Sculpey accents polymer clay (Frost White Glitter)
- Premo! Sculpey accents polymer clay (White Translucent)
- Premo! Sculpey accents polymer clay (White Granite)
- Premo! Sculpey accents polymer clay (White)
- Premo! Sculpey accents polymer clay (Pearl)
- Lisa Pavelka basket weave texture mat
- 0.8mm (20 gauge) silver coloured plated copper wire

## RESOURCES

Materials are widely available from advertisers in this magazine



## STEP 1

Warm each clay colour by squashing, stretching and compressing with your hands to soften and condition ready to use. Clay should be pliable and not crack when bent in half. Once all the colours are conditioned, mix the custom blends. Translucent clay tends to be more brittle to start with and needs very little colour adding. Remember you can always add more.



## STEP 2

You can also help to condition the clay, or even speed up the process by flattening the clay with a rolling pin then passing several times through a clay roller. The next step is to pass each colour, individually, through a clay roller to produce smooth flat sheets. Start at the widest setting then make the gap smaller – until the sheets are about mid-thickness.



## STEP 3

Cut the flat sheets of clay into smaller rectangles, roughly the same size. Layer on top of each other, lining up one edge. Vary the number of the same colour placed together (1, 2 or 3) to produce lines in different thicknesses. Trim off rough edges and gently compress with a rolling pin. The lines may curve slightly, but this will help seal layers together and remove any air pockets.



## STEP 4

Roll a thin sheet in a plain colour to form a base. Carefully cut slices of the cane and lay next to each other along one edge of the base sheet. Make sure the stripes line up in the same direction, but alternate/ use half pieces to maintain the random striped look. Push the edges together gently to create a continuous striped piece, then use a rolling pin to smooth.



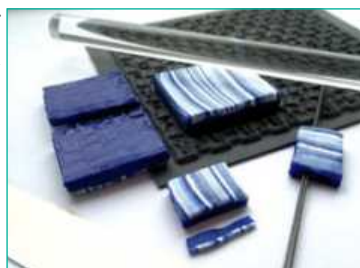
## STEP 5

Use a cutter to select and cut a basic shape for the flat beads from the striped sheet. Move the cutter over the sheet to find the section of pattern you are happy with for each bead, before actually cutting it. Later all the edges will be trimmed – so bear that in mind when selecting sections. Trim back one edge now to create rectangular beads if you are using a square cutter.



## STEP 6

Create gaps with extra layers. For each bead cut two pieces of plain clay (clay roller at the thickest setting). Line up one of each base as for the finished piece. Cut through them altogether to ensure threading lines up. Cut four lines for two threads. Carefully remove the 'gap' pieces, lay the striped section on top and press lightly to join. Add the remaining solid bases to the back to seal the holes.



## STEP 7

Carefully place the flat beads onto a texture mat (or even sandpaper), right side up. Roll lightly to texture the back and smooth the top at the same time. Spending time now will save time needed to sand after baking. Carefully trim a tiny slice off each edge of the beads to seal together the three layers. Place baking pins through the holes to stop any risk of collapse during baking.



## STEP 8

Gently flatten offcuts from the flat beads and striped cane. Pass through the clay roller to produce a flat sheet. Cut out, making sure the pieces are the same size to produce even beads. If you need smaller pieces, cut squares in half corner-to-corner for accuracy. Roll the pieces between your palms into rounds, gently push a cocktail stick through each bead so it just breaks through, then repeat from the other end.



## STEP 9

Bake pieces following the packet directions. Ensure flat beads are the right side up and round beads are baked on cocktail sticks (not touching the tray) to avoid losing texture/shape. Leave to cool. Use a doubled piece of beading thread to help thread beads onto ribbon. Use two round beads on the top strand and three on the bottom to create a curve. Finish with angled ends, sealed with nail varnish.

## Extra Projects Make earrings and a bracelet

### EARRINGS

Cut two chunky cane slices. Carefully place flat with the inside (of the two slices) showing, to see a mirror image. Cut into ovals. Add loops to the bottom of two 0.8mm wires and sandwich between the slices and backing pieces. After baking, create earwires with the remaining wire.



### BRACELET

Create flat, square, beads in the same way – with double gaps for threading. Make sure the 'holes' are positioned to enable the stripes to alternate directions. Thread onto two pieces of elastic, including a round swirly bead on each strand between the flat beads. Tie each strand together to finish.

## Designer tips

- Use the striped cane to create a background to layer other elements on top.
- Carefully wrap sections of the striped cane around a mandrel to create elongated striped beads.
- Use different colours and/or combinations of colours for the stripes to create alternative looks.
- If any Premo! Sculpey colours listed are no longer available, visit the website [www.sculpey.com](http://www.sculpey.com) to find out the closest available colour and how to mix colours.





# calling all Students!

Starting a jewellery course, or just a new hobby..?

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- 2 x Emery Sticks
- 10-Piece Needle File Set
- Large, Flat Swiss File + Handle
- 2 x Pliers

"Student Tool Kit" with more comprehensive contents also available

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# DISCOUNTS & GIVEAWAYS

*To take advantage of these great offers, visit [www.craftsinstitute.com/making-jewellery](http://www.craftsinstitute.com/making-jewellery). Follow the instructions given below and enter to make sure you don't miss out! For closing dates see individual competitions.*

## BEAD HOUSE KITS

Bead House stock some fantastic jewellery making kits and tools, and they have got a selection to give away to one lucky reader! Win a charming bangles kit, which is suitable for beginners and includes silver plated bangles, glass beads and charms; a bold focal necklace kit, which is suitable for intermediate jewellery maker and includes glass faceted beads, etched discs and a chain; and an eight-piece tool kit with everything you need to make gorgeous jewellery! [www.beadhouse.co.uk](http://www.beadhouse.co.uk), 01484 485111

CLOSING DATE 14 JANUARY 2016



## CRAFT SHOW TICKETS

Get crafty this winter with The Stitching, Sewing & Hobbyscrafts Show, which is taking place at EventCity in Manchester from 4 – 6 February. There will be over 100 exhibitors showcasing their latest crafty products as well as plenty of workshops and demonstrations. It's a great chance to stock up on jewellery supplies and inspiration! We've got ten pairs of tickets to give away.

[www.ichfevents.co.uk](http://www.ichfevents.co.uk), 01425 277988

CLOSING DATE 14 JANUARY 2016



## ALL IN GOOD TASTE

Get inspired by the ultra-chic style of Kate Spade with this new book, epitomising good taste. We've got three stylish copies to give away.

[www.abramsandchronicle.co.uk](http://www.abramsandchronicle.co.uk), 01903 828501

CLOSING DATE 14 JANUARY 2016

## DON'T MISS YOUR CHANCE TO WIN THESE FABULOUS PRIZES!

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**For closing dates please see individual competitions.**

See [www.craftsinstitute.com](http://www.craftsinstitute.com) for full terms and conditions.



## PERSPEX JEWELLERY WORKSHOP

Colourful, geometric jewellery is predicted to be a trend in 2016, so what better time to spend a day learning about working in Perspex. London Jewellery School is giving away a place on a one-day Perspex workshop, where you will design your own pieces and be guided in a range of techniques. The class is available on various dates throughout 2016.

[www.londonjewelleryschool.co.uk](http://www.londonjewelleryschool.co.uk), 020 3176 0546

**CLOSING DATE 14 JANUARY 2016**



## RESIN STARTER KIT

This starter kit from Fi's Fusion contains everything you need to get started making your own beautiful resin jewellery. The resin included is Fi's best selling and highly versatile doming resin and hardener. Also included is a set of highly accurate digital scales, a selection of mixing pots and sticks as well as a selection of popular bezels and a 'getting started' leaflet. One winner will receive this fantastic kit.

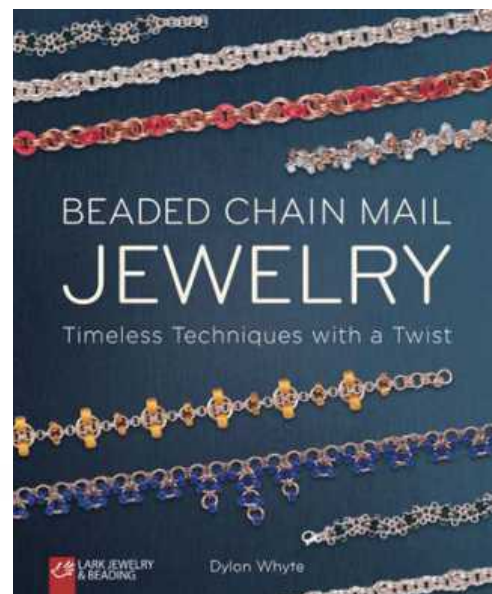
[www.fisfusion.uk](http://www.fisfusion.uk)

**CLOSING DATE 14 JANUARY 2016**



## RULES OF ENTRY

The competition is open to UK residents only. Only completed entries received by the closing date will be eligible. No entries received after that date will be considered. No cash alternatives will be offered for any prize. The judges' decision is final and no correspondence can be entered into. The winner will be expected to be in possession of a copy of this issue of Making Jewellery. One entry per giveaway, per household. Please note you can apply for more than one giveaway – please apply for each giveaway separately for sorting purposes (posting entries in one envelope will save on postage). Employees of GMC Publications, their associated companies and families are not eligible to enter. By entering the competition, winners agree that their names may be used in future marketing by GMC Publications unless you mark your entry otherwise. Entries can also be sent via post to: Making Jewellery Giveaways, 86 High Street, Lewes, East Sussex, BN7 1XN.



## BEADED CHAIN MAIL JEWELRY

Learn a new skill or update your chain mail jewellery with this great book that is full of techniques and projects. Explore the colourful design possibilities from combining jumpings with beads in this clear and helpful book. We have five copies to give away.

[www.thegmcgroup.com](http://www.thegmcgroup.com), 01273 488005

**CLOSING DATE 14 JANUARY 2016**

## POM POM MAKERS

Add some quirky charm to your jewellery or packaging with some beautiful heart-shaped pom poms. These makers from Clover allow you to make heart-shaped pom poms with ease.

Coming in a large size, costing £4.35 each, six winners will receive one.

**For stockist information contact Clover at**  
[clover@stockistenquiries.co.uk](mailto:clover@stockistenquiries.co.uk)  
 or telephone 01453 883581

**CLOSING DATE**  
**14 JANUARY 2016**



# THE BEAD BUDDY DESIGN SAVE 'N GO

*This month's product is a definite 'how did I live without this?' one. The Bead Buddy Design Save 'n Go, is a simple but effective tool available from the lovelies at Beads Direct.*

## THE PRODUCT

The Bead Buddy Design Save 'n Go is a really great beading aid, which allows seed bead addicts to store, transport and work on their projects. It is a slimline plastic storage system which is lined on both sides with beading mat fabric.

## WHAT DOES IT DO?

The Save 'n Go is a 'souped up' beading mat, which allows you to work on your beading designs, without the beads and findings rolling all over the place. It can be used just as a system of two beading mats, which comfortably stack on to each other, as well as a storage case for work in progress projects. Once closed, the Save 'n Go will hold any beading tools, beads and findings in place until needed.

## WHAT IS INCLUDED?

The Save 'n Go comes in a cardboard sleeve which has basic instructions on and a design template.

## HOW GOOD ARE THE INSTRUCTIONS?

There are basic instructions on the protective sleeve which the Save 'n Go arrives in. There are brief written instructions as well as photos. There are no real in-depth instructions as none are needed with this product.

## VALUE FOR MONEY

£19.99 seems quite expensive at first glance. But when you use the Save 'n Go and reap the benefits it provides you see that it is worth every single penny.

## EASE OF USE

This has to be one of the most practical and useful tools I have tested. Its simplicity is its success.

## WHAT ARE THE RESULTS?

Using this is a sheer pleasure; my system for beading before this was a large tray with a bead mat on; the beads would roll, the tools would slip, and the thread would catch and more often or not the tray would be knocked over or dropped. The Save 'n Go, just makes beading easier, storage easier and taking projects from room to room easier. It also makes taking them out and about possible.

## OVERALL SCORE

I am in love, with a beading tool! Such a simple idea, but boy does it work! I wish I had had one of these from the day I entered the world of seed beading, it would have stopped a lot of swearing, sulking and tears. It does not look like the most exciting tool in the world; in fact it looks like a

boring white plastic box! I like the fact it is plain and white and clean looking. I am often put off a tool if it is a loud or garish colour. If this is a little tame, it is perfect for personalisation. All aspects of the Save 'n Go have been thought through, the depth of the beading mats, the rounded corners, the easy release lid and the secure closures. I find the large surface area to be perfect for the way I work, often having more than one project on the go at any one time. There is a smaller version available too. The only slight negative I have with this, is the rather flimsy design template; maybe if this was made of a stronger material it would be of more use. But it does not take anything away from the Save 'n Go being a truly awesome tool for seed bead addicts, like me.

## SCORE

★★★★★★★★★★

## COST

£19.99

## RESOURCES

01509 218028  
service@beadsdirect.co.uk  
www.beadsdirect.com



1. Board in sleeve

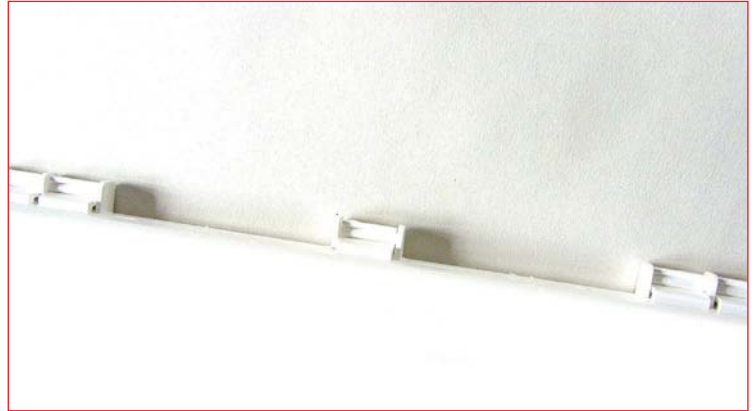


2. Flip catches





3. Easy to use hinge



4. Secure hinge closure



5. Storing projects before



6. Storing projects after



7. Plenty of space for projects and tools



8. Portable



9. Easy to transport



10. Tray: how I usually work



# FRESH CONCEPTS



*As we move into New Year, Joan Gordon looks at current trends to reignite our making mojo.*

Lean inspiration from experimenting with new materials, playing with shape, colour, texture and patterns. Large statement pieces are still very much in focus. Accessories such as scarves are being decorated and enhanced with charms, pendants, studs and gemstones. Morphing practical wardrobe necessities into decorative jewellery embellished accessories is an exciting trend for 2016. Buckles are big. Leather, wood, ceramic, resin and natural media are all featured in this season's fashion trends.

Wallis Jewellery, [www.wallisjewellery.com](http://www.wallisjewellery.com)

## Designer tips

- There are many informative YouTube tutorials online that feature working with various types of resin. Take the time to watch several methods of working with this exciting media before investing in products that may not be suitable for your purpose.
- The library is a wonderful resource for books on jewellery making. Check out your local library; you may be surprised as to the resources that are readily available.
- When first learning knotting techniques, a cork notice board with tacks used to keep your cords from tangling, is a useful tool.



## LEATHER

Tactile leather cuffs are embellished with gold, silver, bronze and pewter geometric shaped beads, clamps and crimps. When stacked together they make a strong contemporary statement. If you're planning on adding leather to your jewellery range, colours that are on trend this season include, black, chocolate, cappuccino and mocha. This neutral colour palette works well with winter white, mustard, khaki greens, orange and stone. On a more dramatic note, leather accessories are being embellished with studs, rhinestones and large crystals. Calf and goat leather (3mm thick) may be punched, stitched and stamped with intricate patterns to make unique pieces.

Leather Cuffs, £45, [www.scribbleandstone.com](http://www.scribbleandstone.com)

## CONTACT

Joan Gordon, [creativelifemagazine@gmail.com](mailto:creativelifemagazine@gmail.com), 07545 225753





## WOOD

When interpreting the natural theme into jewellery designs, wood and shell are predictable media choices. Here we illustrate how natural elements, when mixed with metals, can make a statement, especially when the design is pared down with clean, smooth lines. The reflective surface of the metal makes a visually pleasing contrast with the warmth of the wood. The clever repetition of the curvaceous shape of the chain, wooden pendant and attached metal finding offset the bold square cut of the brown focal and attached crystals. This clean and modern piece is reminiscent of jewellery trends from the 1960s.

Wooden Statement Necklace, £14.50, [www.dorothyperkins.com](http://www.dorothyperkins.com)

## ENAMEL

One of the most popular and vibrant colours for this winter has been orange; loud and bright teamed with green, navy or black. These oversized hoop earrings add impact to a casual outfit and the enamel finish imparts a rich warm lustre. Vitreous or porcelain enamel is made by fusing powdered glass through a firing process. As the powder melts, it flows and then hardens to a smooth durable coating on metal, glass or ceramics. Artisans have been using this amazing technology since the 9th century. There is a growing trend in the home craft sector of jewellery makers to use cold enamelling technology as it is fast, inexpensive and few skills are required.

Gold Style Orange Enamelled Hoop Pierced Fashion Earrings, £10.95  
[www.whatsabouttown.com](http://www.whatsabouttown.com)



## RESIN

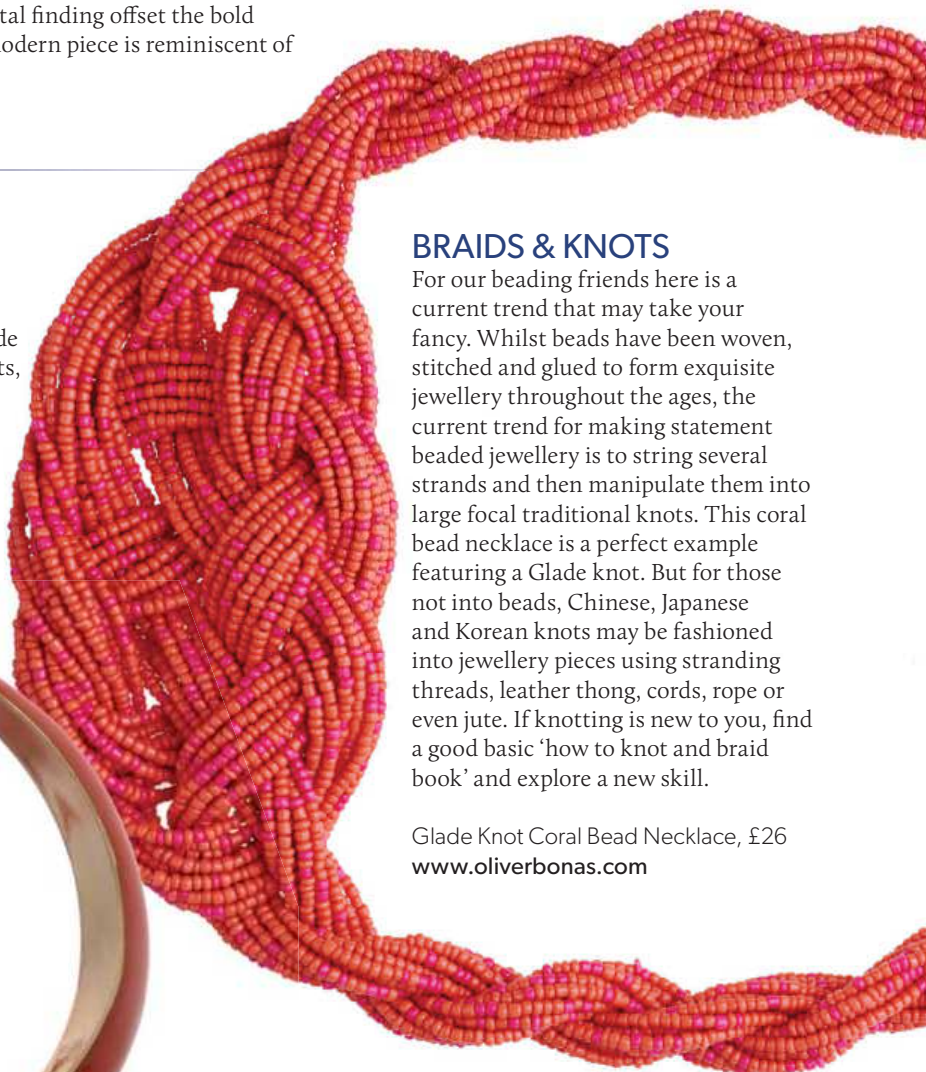
One of the earliest plastic resins to be produced was Bakelite, which was patented by Dr Leo Baekeland in 1907. This resin could be heated to high temperatures, drilled, carved or shaped without distortion. It caught the eye of designers such as Coco Chanel and Elsa Schiaparelli who used it in their jewellery and accessory ranges. Geometric forms through to exotic floral patterns were made in Bakelite. It was in high demand when it reached its pinnacle of popularity in 1936. Today there are many forms of resin readily available for jewellery makers that are safe to use and easy to form, embed or mould into stunning jewellery and accessories.

Kiana Irregular Shapes Necklace, £22  
[www.oliverbonas.com](http://www.oliverbonas.com)

## BRAIDS & KNOTS

For our beading friends here is a current trend that may take your fancy. Whilst beads have been woven, stitched and glued to form exquisite jewellery throughout the ages, the current trend for making statement beaded jewellery is to string several strands and then manipulate them into large focal traditional knots. This coral bead necklace is a perfect example featuring a Glade knot. But for those not into beads, Chinese, Japanese and Korean knots may be fashioned into jewellery pieces using stranding threads, leather thong, cords, rope or even jute. If knotting is new to you, find a good basic 'how to knot and braid book' and explore a new skill.

Glade Knot Coral Bead Necklace, £26  
[www.oliverbonas.com](http://www.oliverbonas.com)





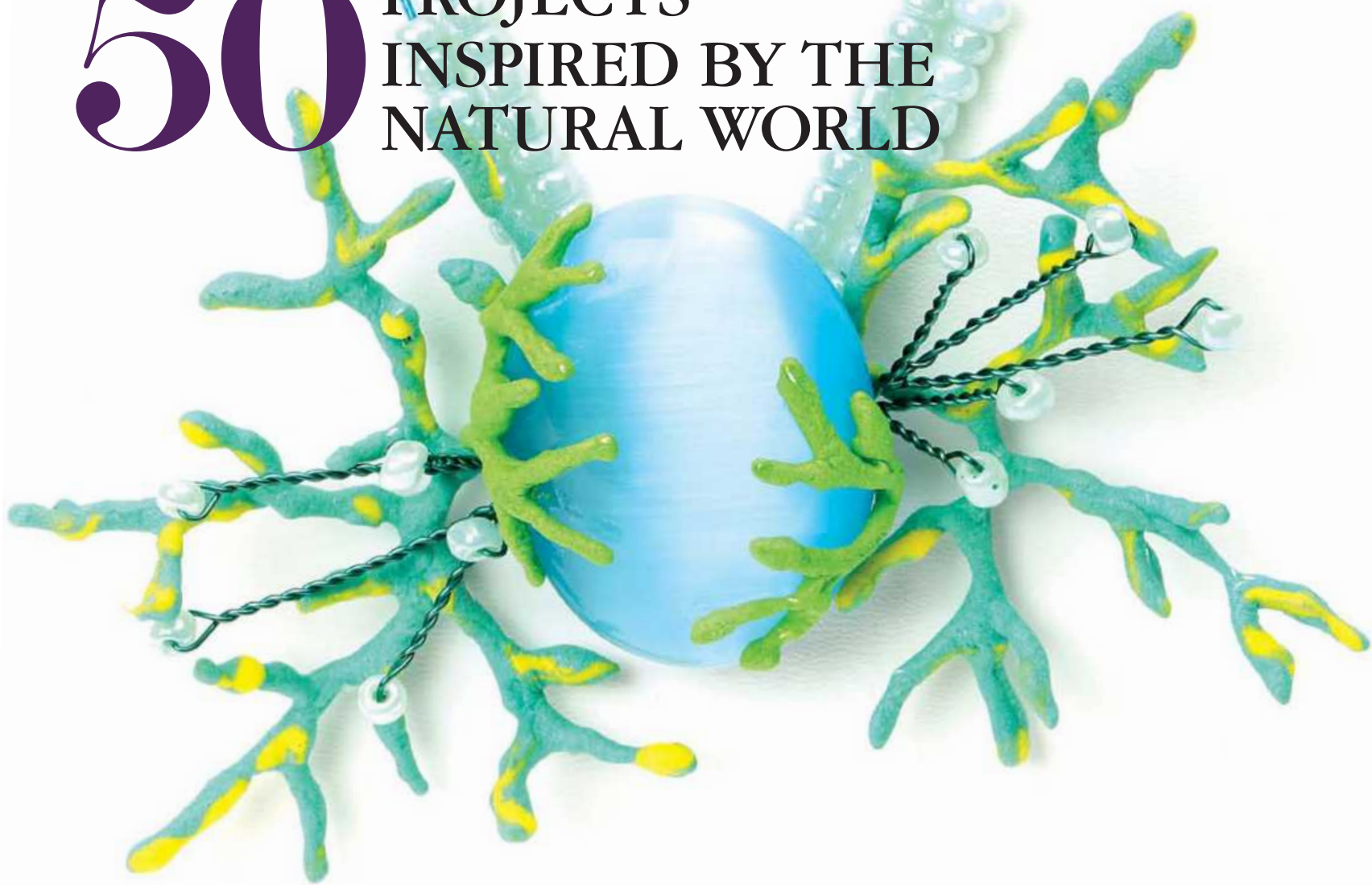
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# making Jewellery

50 PROJECTS  
INSPIRED BY THE  
NATURAL WORLD



*In this issue...*

Wirework, polymer, leather, kumihimo and more...



ON  
SALE 7  
JANUARY

PHOTOGRAPHS: LAUREL GUILFOYLE





### Patterned wood round beads

Pretty stripe patterned beads made from wood. Available in a choice of colours; pink stripes, purple, grey, black and white crackle design or a mixed pack. These bright and cheery beads are bound to be a hit for colourful creations. Measuring 16mm in diameter these are 25p each or pack of 20 for £2.50.

[www.beadsunlimited.co.uk](http://www.beadsunlimited.co.uk)

### Seawave round glass disc beads

These striking handmade Indian glass beads feature stunning shades of blue with a unique sea wave design in black. They have a smooth disc shape, allowing you to create truly unique eye-catching designs with a seascape theme. Also available in monochrome, brown, green, red/orange and pink/lilac. Sold as a pack of five, the bead size is 20mm with a threading hole size 1-2mm. £1.39 for each pack.

[www.beadsjar.co.uk](http://www.beadsjar.co.uk)

### Multi vintage Czech dottys

These fab spotty beads are table cut beads made using traditional methods. They are handmade and each bead is slightly different from the next. The glass is pressed into shape and then tumbled and smoothed before being coated. After this the beads are placed in between two large metal discs, which rotate and gradually scrape away the surface of the bead to reveal the glass colour underneath. The result is stunning beads with a real vintage feel to them. These cost £2.95 per pack of five.

[www.spoiltrottenbeads.co.uk](http://www.spoiltrottenbeads.co.uk)

## TOP 5 PATTERNS IN BEADS

*Each one of these patterned beads would add value to your creation, perhaps as a focal or to coordinate with your design. By Linzi Alford Buckmaster*

Whatever it is, you are sure to find beads adorned with your favourite pattern. Patterned beads come in many shapes, sizes and types from hand-painted to decals to carved relief designs on ceramic, wood or glass. Here are five that would be delightful additions to your jewellery creations.

### Ceramic connectors

These beautiful handmade ceramic connectors in aqua blue-glazed ceramic have an ornate raised chrysanthemum flower motif. The connectors have a wire loop at each end to attach to your designs.

They measure 36mm x 19mm x 8.5mm. They are also available in apple green, pink and lilac. Each of these ceramic connectors is hand formed and shaped, then air-dried before being fired, hand painted with glaze and fired again. This final stage is repeated to give three coats of glaze. They are produced by British ceramicist and artist beadmaker Bo from Bo Hulley Beads. They cost £4 each.

[www.bigbeadlittlebead.com](http://www.bigbeadlittlebead.com)



### Coconut coin beads

These unusual blue patterned coconut hand-decorated coin beads are brown with a wonderfully detailed pattern on top. Each of the three beads has a different pattern on it and consists of blue, silver and gold coloured lines. There is also a hint of sparkly silver glitter. The beads are also available in hot pink, silver and pale blue. Each bead measures 21mm with a 2mm threading hole. Sold in a pack of three, these are £2.29.

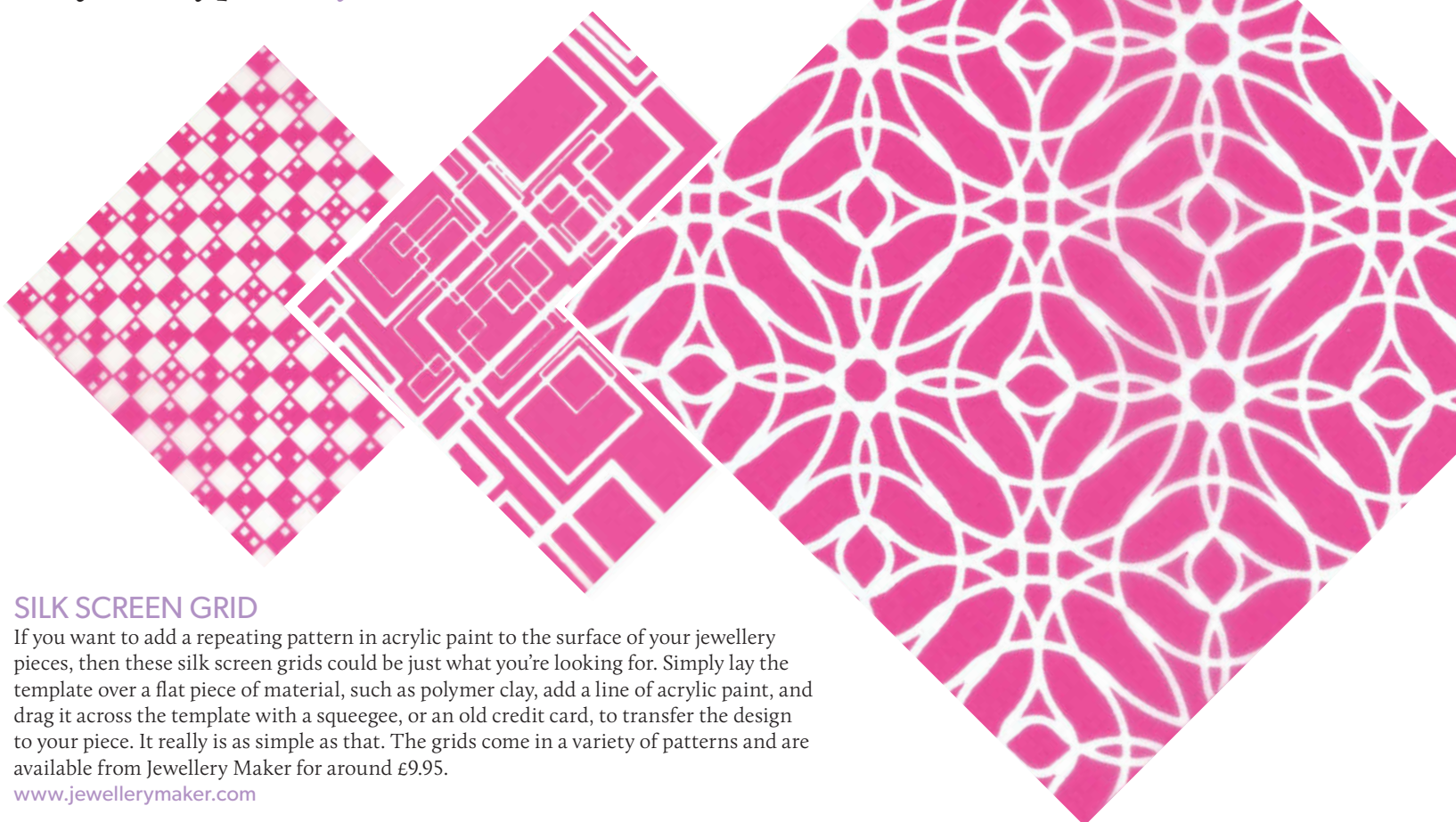
[www.beadsdirect.co.uk](http://www.beadsdirect.co.uk)



**DON'T MISS!**  
*Next month's top five storage solutions!*

# PATTERN CRAZY

*Patterns are a major trend for this season, especially big, bold prints and geometric patterns. Here are a few ideas for your own jewellery pieces. By Sue Mason-Burns*



## SILK SCREEN GRID

If you want to add a repeating pattern in acrylic paint to the surface of your jewellery pieces, then these silk screen grids could be just what you're looking for. Simply lay the template over a flat piece of material, such as polymer clay, add a line of acrylic paint, and drag it across the template with a squeegee, or an old credit card, to transfer the design to your piece. It really is as simple as that. The grids come in a variety of patterns and are available from Jewellery Maker for around £9.95.

[www.jewellerymaker.com](http://www.jewellerymaker.com)

## DREMEL ENGRAVER

This nifty little tool will add an extra dimension to your decorative capabilities in jewellery making. It features variable depth and stroke controls, allowing you more control over your design and a comfortable grip. It allows for engraving of letters, numbers, patterns and designs on a variety of surfaces, including metal, wood, glass, plastic and ceramics. Simply mark out your design and use the tool to etch it permanently onto your piece of jewellery. Or if you feel confident, go freehand! A nice addition to the Dremel family of tools, this kit comes with a template for engraving letters and numbers, approx. 5mm in size. It is very reasonably priced from Cooksongold at £23.99.

[www.cooksongold.com](http://www.cooksongold.com)







## STAMPING KIT

Another way to add pattern and texture to a piece of jewellery, which is very popular right now is metal stamping. This kit, from CJ Beaders, will get you started with a steel bench block, a brass hammer and a set of 3mm stamps in the Ballroom Boogie font, a funky cursive set of stamps from ImpressArt, a leading name in stamping. The set of stamps includes lower case a to z, as well as some punctuation and decorative design motifs. Perfect if you want to embellish your metal jewellery pieces with a personal message, or even personalise it with a name. This high-quality starter kit costs £65.

[www.cjbeaders.com](http://www.cjbeaders.com)

## BEADALON JEWEL LOOM

Have you ever wrestled with a multistrand bracelet in seed beads and ended up in a knot? Well, the Jewel Loom from Beadalon is the tool you may well be after. It keeps multiple rows of beads in place while you work, giving you a professional and uniform-looking finish. The tool features a metal rod, which holds the loom at a slight bow to help keep the all-important tension on the warp threads while you work. It also has curved edges to make the tool comfortable to hold in one hand as you work. The loom comes with full instructions to get you started, and you will also find a very informative instruction video on the Beads Direct site featuring the designer of the tool itself. The Jewel Loom is priced at just £7.99.

[www.beadsdirect.co.uk](http://www.beadsdirect.co.uk)



## MOKUME GANE

This exquisitely patterned metal sheet originates from Japan and is made using layering techniques alternating copper and Sterling silver and working by hand to reveal stunning patterns. Mokume gane translates from the Japanese as 'wood grain', which is an accurate description of the patterns made by the copper and silver. This metal sheet is 5mm thick and comes in three different patterns; random, raindrop and ladder. Kernowcraft also have a wealth of information on their website about how to use mokume gane to get the best out of this stunning material. Expect to pay just over £5 per square centimetre.

[www.kernowcraft.com](http://www.kernowcraft.com)



## WIRE JIGS

It is possible to create repeating patterns and components out of wire by hand, but it's also fiddly and time-consuming. So why not take all the hassle out of it with a wire jig? Simply set up the pegs to your design template, wind the wire around, and voila – perfect every time! The Deluxe Jig from Artistic Wire is a sturdy aluminium tool and comes complete with a range of peg sizes to allow you to complete a huge range of designs. It also comes with some ready-made patterns and a handy grid to help you make patterns of your own. Available in the UK for around £15, the Deluxe Jig will save you a lot of time and wire. Also available from Artistic wire is the very clever 3D Bracelet Jig. The jig itself is a cylinder, with evenly spaced holes to allow you to place the pegs and create a 3D repeating shape for cuffs, bracelets and curved components. This very canny little tool costs around £11.

[www.artisticwire.com](http://www.artisticwire.com)





# DARKLY DARING

*Mysterious and shimmering Swarovski crystals dangle beautifully from thick ribbon to create a truly magic-tinted choker. By Jaide Lillie*

Jaide is the Marketing Manager at Beads Direct. She creates jewellery inspired by her favourite films, music and more. Jaide uses a creative mixture of mediums in her creations.

Step into those dark winter nights with a chic glimmer of Swarovski crystal. This choker is a real showstopper and will go perfectly with that little black dress – so perfect for an end of year party. Jaide created the choker to show how simple it can be to create something truly glam.

## MATERIALS

- 6mm Swarovski bicones
- 4mm and 5mm Swarovski faceted rounds
- Swarovski Vitrail teardrop pendant
- Swarovski sew-on heart stone
- Black grosgrain ribbon
- Ribbon ends
- Lobster clasp (optional extension chain)
- Jumpings
- Headpins
- Eyepins

## RESOURCES

All materials available from:  
[www.beadsdirect.co.uk](http://www.beadsdirect.co.uk)

## CONTACT

Facebook: Jaide Lillie  
Twitter: @jaidelillie

## Designer tips

- Beadalon's One Step Looper halves the time it takes to create this piece. It is highly recommend it for any jewellery maker if you don't already have one.
- Two pairs of flat nose pliers are the easiest to work with when opening and closing a lot of jumpings.





## STEP 1

If you are making this for yourself, measure the length of your neck using a piece of string and a ruler. Minus 2.5cm and cut the ribbon to the length required. Attach a ribbon end flush to each end of the ribbon. Add a lobster clasp and an extension chain (useful if selling your choker or gifting it). Attach using jumpings through holes on the cord ends.



## STEP 2

Take a Swarovski drop pendant of your choice and a sew-on heart stone. A combination of a light and bright colours works perfectly with a darker colour for a stunning contrast of crystals. Stitch both of your Swarovski pieces securely onto the direct centre of your ribbon. Make sure you don't pull your threads too tightly when you stitch on the drop pendant; you want a slight amount of movement.



## STEP 3

At this stage, start planning out your pattern. Using a variety of 4mm, 5mm and 6mm bicones and faceted rounds, lay out your Swarovski beads in a pattern you want for the decoration. For this design, I have attached four small Swarovski drop pendants at 2.5cm and 5cm distances from the centre pendants. Try experimenting with a variety of shapes and colours for a different look and feel.



## STEP 4

Once you have established the pattern, begin to attach all of the top jumpings onto the ribbon. Leave them open so that you can add on your drops once they have been completed. Aim to punch your holes for the jumpings approx. 5mm from the bottom of the ribbon. Again, make sure you don't force them through as you'll create pulls in the weaves of the ribbon fibres. Be gentle!

## Extra Projects Make a bracelet and earrings

### BRACELET

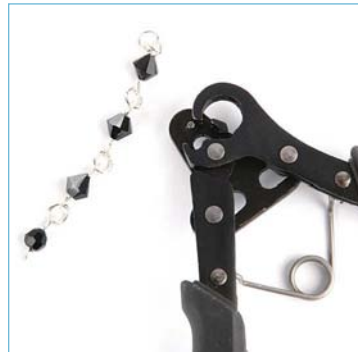
Use any leftover beads to create a simple crystal bead bracelet using techniques used to create the dangle drops.

### EARRINGS

You can also attach a few looped beads onto an earwire for a simple yet effective pair of earrings.



PHOTOGRAPHS: HOLLY BAXTER



## STEP 5

Attach the Swarovski beads onto eyepins, trimming and looping them. Place them back on your beading mat to keep them in the correct order. (You will find it much quicker to use Beadalon's One Step Looper tool for this.) Remember to attach the bottom bead (on each of your vertical drops) to a headpin as it doesn't need two loops. Drops look particularly effective in a big bead/small bead pattern.

## STEP 6

Once you have looped all of the beads you need for your dangles, you can begin to attach them together using jumpings. Do this dangle by dangle using the pliers in a 'push away' motion, holding the jumpings in place with the other hand to open and close your jumpings without bending them. Once you are happy with the design of your choker, go back through all of your jumpings, headpins and eyepins and double check that they have all been closed completely.



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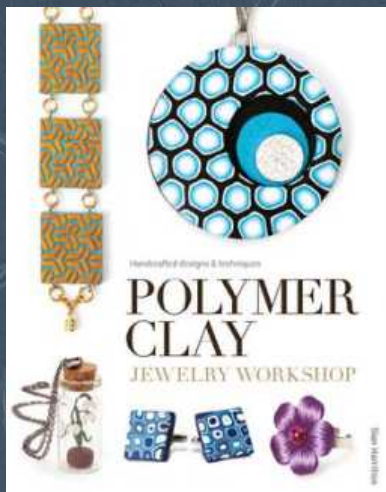
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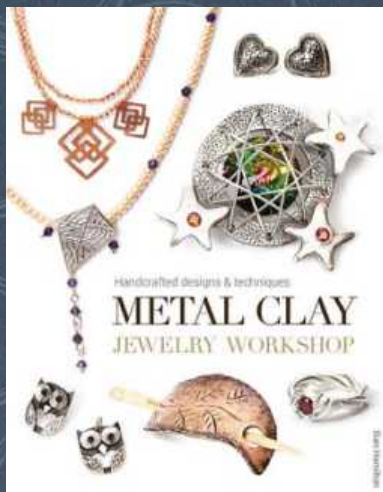




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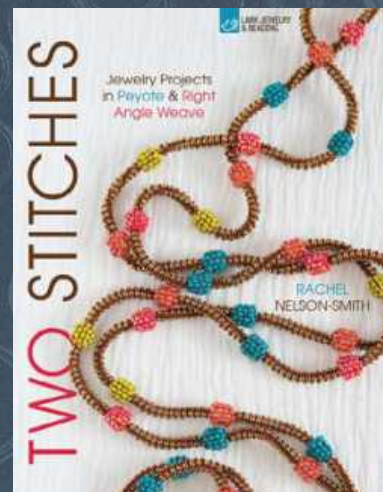
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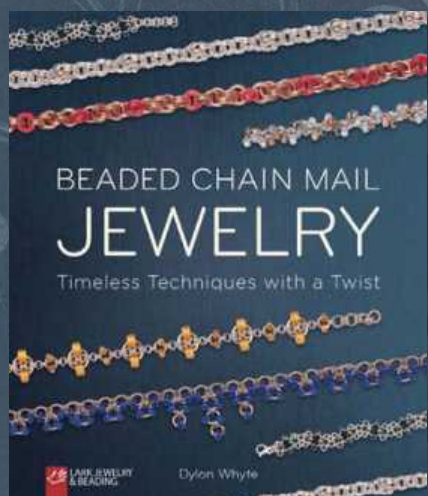
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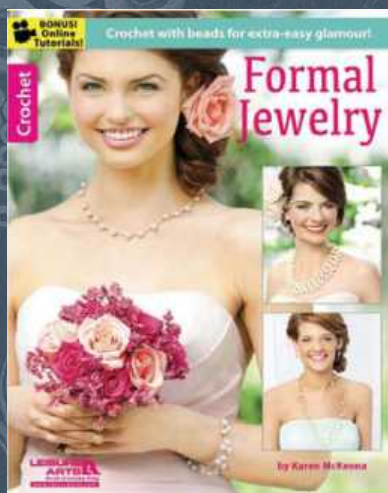
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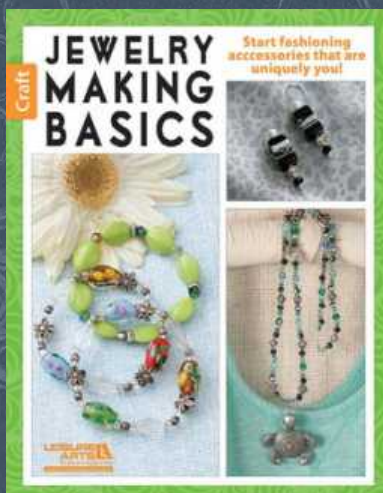
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# EARLY FROST NECKLACE

*This long, single spiral chain uses glass roller beads to evoke the chilly splendour of a frosty day.*

## MATERIALS

- 220 x 16 gauge Sterling silver jumpings (A)
- 55 x 6 mm crystal glass roller beads (B)
- 55 x 6 mm aquamarine lustre glass roller beads (C)
- 55 x 6 mm green lustre glass roller beads (D)
- 55 x 6 mm topaz lustre glass roller beads (E)

## STEP 1

Open all 220 jumpings (A).

## STEP 2

Following the basic directions for adding beads to a single spiral chain (see sidebar), create a length of beaded spiral chain that consists of a total of 218 jumpings, with beads added to the chain in the pattern of (B), (C), (D), (E), repeated 54 times, followed by (B) and (C) once.

## STEP 3

Place and close an open jumping through the final two closed jumpings of one end of the chain, the final closed jumping of the other end of the chain, and a roller bead (D). Be sure to follow the correct twist of the chain and correct bead placement, as shown in **figure 1**.

## STEP 4

Place and close an open jumping through both the four closed jumpings shown and a glass roller bead (E). Be sure to follow the correct twist of the chain and correct bead placement, as shown in **figure 2**. The final jumping can be difficult to add correctly, so patience is advised as you complete this chain. The length is approx. 61cm.

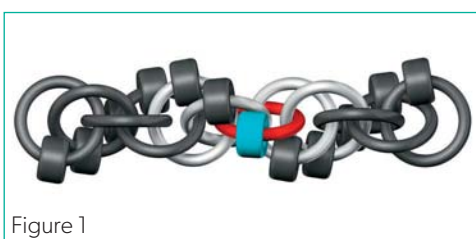


Figure 1

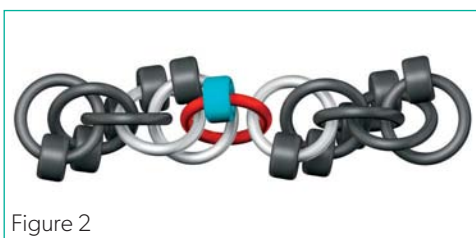


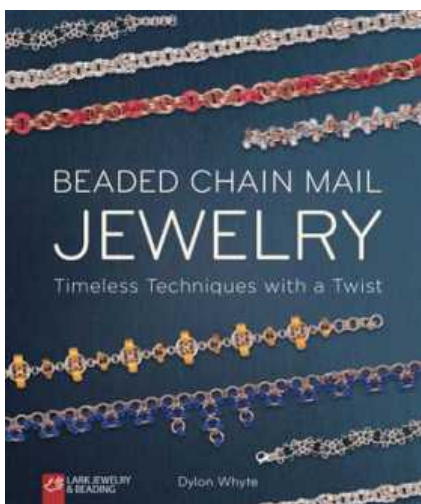
Figure 2

## Adding beads to the single spiral chain pattern

- Construct the chain as illustrated, except add a single bead of the appropriate size to each jumping as you add it to the pattern.
- In order to keep the beads spiralling correctly, make sure you place already added beads to the left of the pattern as you add each new jumping and bead, as shown.



## Book Details



Extracted from *Beaded Chain Mail Jewelry* by Dylon Whyte, ISBN 9781454709152, Lark Jewelry & Beading, £17.99

## Designer tips

- If you are creating this pattern with an anti-clockwise spiral, place each bead to the right as you add each new jumping and bead, as shown here.



- In order to keep the beads spiralling correctly, it is important to select beads that are large enough so they don't slip through the pattern.



*“Even if you feel a bit daunted by a colour, try it in your jewellery; you’ll be surprised how well it works.”*

1



## IT'S A JEWELLER'S LIFE

*Passionate jewellery maker Eleanor Swinhoe keeps us up to date on life behind the scenes at bespoke jewellery making business, [Eleanor Christine Jewellery](#).*

I often have people who tell me that they ‘don’t do gold’ or ‘I only wear silver’, ‘I can’t wear red’ or ‘I hate yellow’. It has got me thinking about colour and how I think that sometimes people (especially women, it has to be said) get a fixation about colours and what works on them. I have to admit that I am drawn to certain colours over others – I realise that I choose greeny blue colours such as turquoise and teal without really realising it (such as for my bathroom, my exhibition stand, the ribbons on my packaging and my daughter’s feature wall!). But I don’t usually choose those colours for my jewellery or my clothes. This infers that it doesn’t necessarily mean that what you like looking at is what you feel works ‘on’ you.

I had a rather under-confident woman come up to me at a show the other day and tell me that

she had had her ‘colours’ done years ago and she had been told that gold was her colour (in terms of jewellery), so that is what she had religiously stuck to. She then went back to another colour consultant (and I hadn’t even realised that colour consultancy was still a thing!), who had told her that silver was her colour for jewellery. Well, she was thrown into such a quandary! I have to admit to a quiet inward chuckle and thought, surely that proves that this colour thing can hardly be an exact science? I added to her confusion by saying, ‘what about wearing either, depending on how you feel?’ What about maybe even choosing jewellery that is made with a mix of metals? Surely by wearing mixed-metal jewellery you are not limiting yourself to one palette and you can have lots more fun!

Historically, I believe, there was an issue

with mixing metals in pieces of jewellery because of the hallmarking process. Jewellers would stringently stick to one carat of gold for instance. Now if you create a piece primarily in Sterling silver with details in yellow gold, you can get part-marks detailing the different metals. The Assay Office has eventually moved with the times. Jewellery has become so much more experimental, fun, not only for the rich and showy.

There are always changing fashions of course. Bright, shiny gold might not necessarily be so in favour, and some people think that silver is just the cooler, more wearable metal – it might not actually be down to what suits you best. And what about what jewellery means or says about you? We all know that gold is so much more expensive than silver. Maybe,





2



3



4



5

like me, you like bold, statement jewellery. However, there is no way that I could afford to have those pieces in solid gold. I have no issue with the 'colour' gold; I love it – but because I'm not a billionaire I choose to wear pieces that are mainly silver with detailing in gold. I love a gold bezel around certain colours of stone – 18ct yellow gold looks so regal around a blood red ruby. The coolness of an aquamarine is set off beautifully by a paler 9ct yellow gold. And the gold doesn't have to be mirror polished – I prefer it subtly brushed or textured.

There are lots of cultural differences around the choice of metal, too. We know about the Indian preference of investing in gold and wearing your investment as jewellery. I once worked with a fascinating guy who travelled constantly as an event electrician – he was constantly up in the rigging of big music venues. He had multiple piercings (I didn't see them all!), and wore huge gold chains around his neck all the time with big gold rings on his fingers. I asked him about all his jewellery and he said that while he was travelling and working without any commitment or ties, he would invest his money in gold and wear it proudly. When the time came to settle down, he would sell off his jewellery as he needed – as good a choice as any I thought! Plus he looked pretty damn cool, with

an identity completely of his own.

I think that you also need to look at why you wear jewellery; who is it for? Personally I wear it for me – I love the fun of it and I really love the colours and the texture. Through making jewellery I've had quite a journey with colour. I always felt a bit funny about yellow; whenever I tried to wear it, I'd look at myself and think I looked unwell! But now I can't get enough of yellow and orange gemstones – they really work in jewellery – as they are bright, attention grabbing, and happy. Even if you feel a bit daunted by a colour, try it in your jewellery; you'll be surprised how well it works. If you can't have a splash of brilliant colour in a ring or in your earrings, where on earth can you?

**Find out more about Eleanor and her jewellery at [www.eleanorchristinejewellery.co.uk](http://www.eleanorchristinejewellery.co.uk)**

1. Larimar, Sterling silver and 9ct gold ring
2. Black opal in 18ct gold with Sterling silver
3. Gorgeous stone rings in hammered Sterling silver
4. Juno ring
5. Lemon quartz flower drop earrings
6. Dotty ring with prasiolite and fire opals

6



# BASIC TECHNIQUES

## HOW TO MAKE A WRAPPED LOOP



Thread a bead onto a head or eye pin. Grip the wire with round nose pliers next to the bead.



Bend the wire above the plier jaw to a right angle. You will need about 2mm of wire above the bead before the bend.



Move the plier jaws to sit at the top of the bend.



With your thumb push the wire back around the pliers, keeping it tight to the jaw.



Keep pushing the wire around the jaw until you meet the bead.



Move the pliers around the loop to and continue to bend the wire around until it is facing out at a right angle and you have a complete loop.



Use a pair of chain nose pliers to hold across the loop firmly.

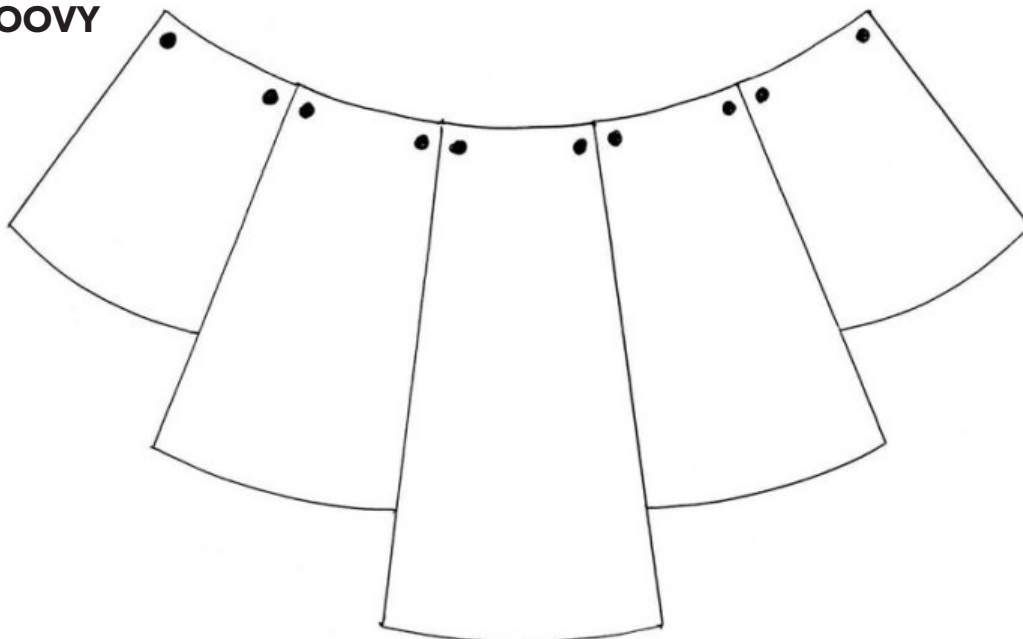


Wrap the wire around the neck of the loop until it meets the bead. Snip off any excess wire and push the end against the coil to finish.

PHOTOGRAPHS: SIAN HAMILTON

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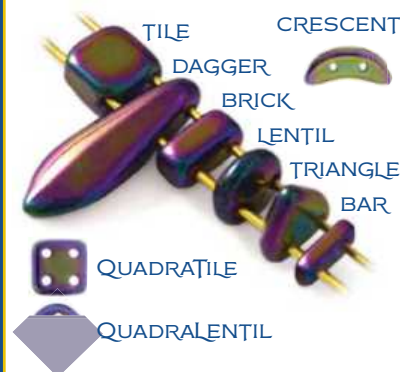
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